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ABSTRACT

This document presents materials designed to help teachers in Vermont to teach more effectively about that state and its heritage. The materials stem from a conference at which scholars spoke to Vermont teachers about their work and about how it might be taught. Papers presented at the conference are included, as well as sample lessons and units developed by teachers who attended the conference. Examples of papers included are: "The Varieties of Vermont's Heritage: Resources for Vermont Schools" (H. Nicholas Muller, III); "Vermont Folk Art" (Mildred Ames and others); and "Resource Guide to Vermont Studies Materials" (Mary Gover and others). Three appendices also are included: (1) Vermont Studies Survey: A Report on the Status of Vermont Studies in the Schools (Daniel W. Gregg); (2) Conference Program; and (3) a list of conference participants. (DB)

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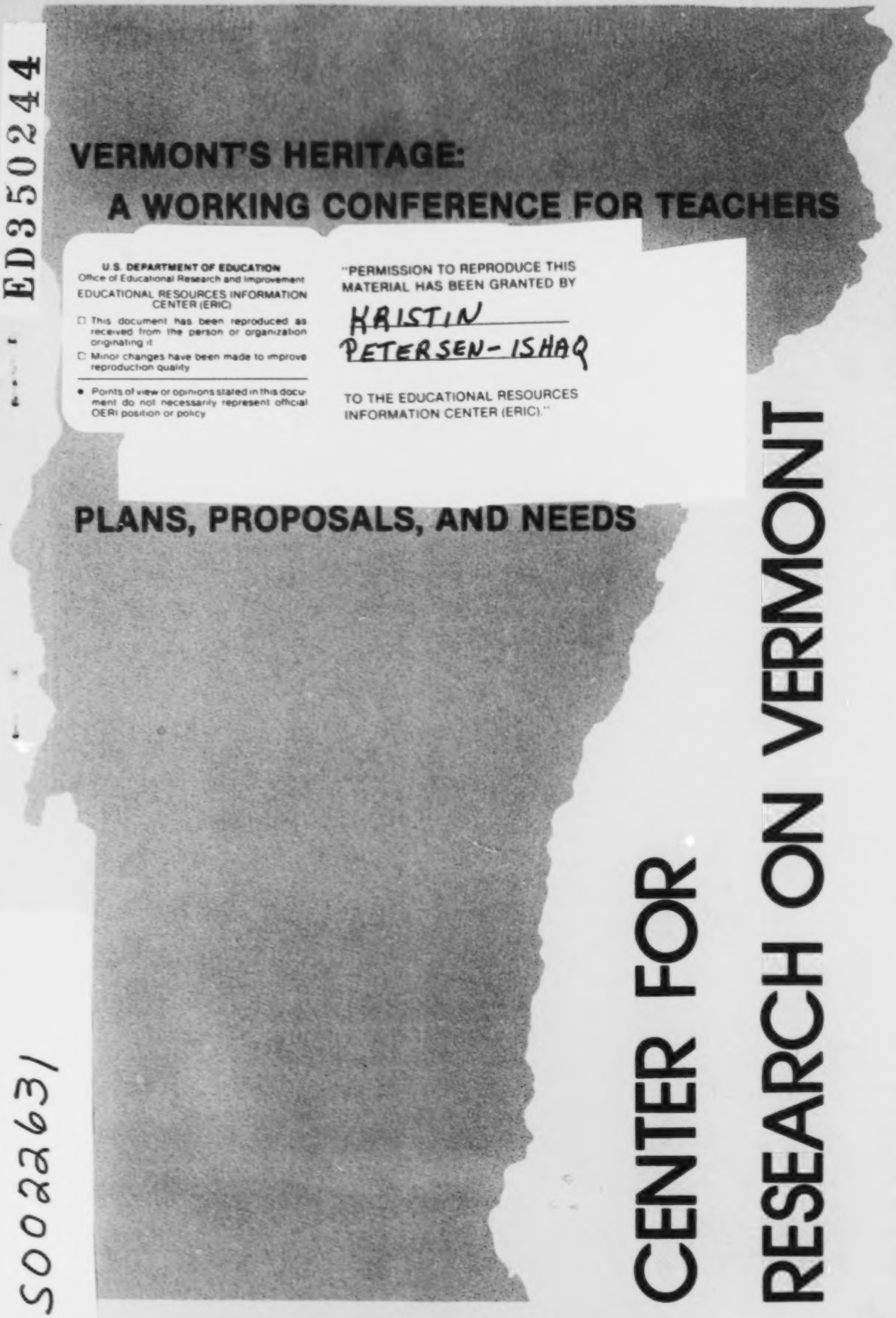
VERMONT'S HERITAGE:
A WORKING CONFERENCE FOR TEACHERS



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VERMONT'S HERITAGE: A WORKING CONFERENCE FOR TEACHERS

PLANS, PROPOSALS, AND NEEDS

EDITED BY

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THE CENTER FOR RESEARCH ON VERMONT
BURLINGTON, VERMONT

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INTRODUCTION

In 1827 Vermont established its first state board of education. The Commissioners of Common Schools, as the board was called, represented the capstone of a series of educational reforms proposed and inaugurated by Governor Cornelius Van Ness and his successor, Ezra Butler. To improve the quality of education in the state, the commissioners attempted, in the words of their first report, "to dictate the books to be used" in the local schools. Vermont's towns and villages vigorously resisted this attempt to usurp their community's prerogatives. The commissioners were forced to recognize that their efforts had been "peculiarly obnoxious and unacceptable to the people," and five years later the state legislature quietly allowed the school reform law of 1827 to lapse.

We offer this vignette from Vermont's educational heritage partly because it provides a striking illustration of a tradition of local control of the schools in the state, a tradition we acknowledge and value. Yet the controversy over school texts in the 1820s also suggests a major problem that these proceedings seek to address, namely, that the economics of a national publishing industry increasingly dominated by conglomerates and the relatively tiny size of the market for text materials on Vermont combine to produce a situation which "dictates" to the teacher who wants to teach about Vermont what he or she may use in the classroom. Essentially, a teacher must choose between either developing her own curricular materials from what can be a bewildering variety of sources or relying on a text like Edmund Fuller's *Vermont: A History of the Green Mountain State* published more than thirty years ago. Even in the best of all possible worlds this can be a cruel choice for a busy classroom teacher.

Vermont's Heritage: A Working Conference for Teachers, Plans, Proposals, and Needs represents an effort to discover a formula to solve some of the problems of developing curricular materials for Vermont's classrooms. Our formula was simply to bring together a distinguished group of Vermont scholars to talk about their work to an audience of interested classroom teachers. We particularly asked the scholars to address the question of *how* the material they were discussing might effectively *be* taught. We then invited the classroom teachers to develop curricular units for classroom use. We also asked both scholar-teachers and teacher-scholars to work together to establish some initial guideposts to resources that are currently available for teachers interested in exploring some aspects of Vermont's heritage. Our reasoning was that scholars and teachers should work cooperatively to begin to identify, suggest, and develop teaching materials for Vermont classrooms and that these materials should then be offered to teachers all over the state. We believe these proceedings contain many suggestions for teaching about the heritage of this marvelously idiosyncratic place called Vermont. We hope that this volume will be useful; more than that, we hope that it will be used.

Moreover, we should remember as H. N. Muller III suggests, that teaching Vermont's heritage is a "quest for truth" which involves us in "the attempt to find some universalities which lifts the educational process from the rote to the creative." As you read through the pages of this volume, think creatively about how this material might be adapted for your own classroom use. Linda Morris's "More Than Just a Pretty Place" is a case in point. Although this unit was developed to teach students about the local history of South Hero, many of the activities and objectives could well be applied to teaching about other communities in the state. Similarly, both Nancy Muller's "Limners and Landscapists: Vermont Folk Artists" and the teaching unit on "Vermont Folk Art" done by Mildred Ames, Diane Lyons, Ann J. Smith, and John Ulrich, could be profitably consulted by any teacher who proposes to take a group of students to their local museum or historical society. Both the historical information provided by Muller and the living craft orientation of the teaching unit, "Vermont Folk Art," can be used to enhance students' perceptions of the world of artifacts.

This collection also affirms the variety of Vermont's heritage that H. N. Muller III urges classroom teachers to call upon. For example, Elise Caggige, Nilah Coté and Doug Reaves use archaeological evidence from the 12,000 years of Vermont's past to suggest a cultural approach to the study of the original inhabitants of what we now call Vermont. On the other hand, Frieda Gardner explores contemporary Vermont poetry, particularly that of David Budbill, and finds much to say about Vermont's heritage there. Lorraine Lachs looks sympathetically at a wide range of Vermont's literature and finds there "an enduring legacy" containing a "vision of the past" which points "the way toward a more sane and civilized future." Another indication of the variety of Vermont's heritage available for teachers are the bibliographies contributed by the conference participants. J. Kevin Graffagnino offers teachers of Vermont history an annotated bibliography of standard historical works, while Mary Gover, Jody Kenny, Rose-Marie S. Tarbell, and Brewster P. Yates contribute an extensive list of resources on Vermont. Thus both qualitatively and quantitatively, Vermont's heritage offers a marvelous variety with which to challenge and intrigue our students.

H. N. Muller III also called upon the conference participants to explore ways in which scholars and teachers could work together to provide instructional materials. The conference produced a number of examples of this kind of cooperation. Harold Meeks's "Geography through Maps," with its thorough discussion of the ways maps can be used as teaching tools, led directly to the teaching unit, "People Patterns" developed by Connie Barton, Trisha Daniels, Louis DiAngelo, and Grace Jones. Similarly, the teaching unit on "Vermont Politics" by Thom Anderson, Delia Clark, and Greg Cluff reflects the advice and experience of William Doyle who shares some of his extensive knowledge of Vermont's early politics with us here.

Finally, we want to thank all the participants in "Vermont's Heritage: A Working Conference for Teachers." Their energy and enthusiasm made our job fun. We also thank Victor Swenson and Michael Bouman of the Vermont Council on the Humanities and Public Issues for their support in converting our ideas into reality. Dawn Andrews and Jon Yarnall provided us with intelligent and sound feedback during and after the conference; Jon continued to help by working as an editor for some of the selections here. Susan Harry and Molly Ordway of the Center's staff quickly and competently performed many of the routine tasks which helped make the conference possible and contributed their research skills in many ways, particularly to the Vermont resources list. Stacy Blow, the Center's secretary, has performed wonderfully in the typing and retyping of these pages; we are grateful, too, for her assistance in enhancing the visual appeal of the proceedings. To all those mentioned here and to the many others who gave us advice and encouragement, all students of Vermont should be grateful.

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Center for Research on Vermont
November, 1983

THE VARIETIES OF VERMONT'S HERITAGE: RESOURCES FOR VERMONT SCHOOLS

BY H. NICHOLAS MULLER, III

I should have known better than to stop when I saw her standing by the side of the road in a dress as red as the maple tree she was standing under. I should have taken just one look at that short red dress and gunned Frog LaMundy's log truck on by as fast as she would go. But it was four o'clock on a bright October day and I was headed home with nothing but chips and dust in my rig and cold beer frosting my insides and Kingdom Fair to go to that night and the next. I shifted down.

First she was standing under the trees as still as a deer watching you go by from the woods edge of a meadow at dawn. Then she was running on the gravel shoulder alongside the road with her bare legs moving as brown and fast and slim as a deer's, it seemed, and jumping onto the running board and up into the cab before I had any more than shifted into first gear. Before I could even reach out and swing open that heavy door for her she was inside the cab, talking.

"I don't believe it. Now that I am here I still don't believe it. It's like a color postcard, I reckon, like my brother used to send us. No, not a color postcard but a round card with little films pressed onto it that you put into a machine to look at. One was of a palace in India with water in front, and one was mountains, the Alps, I believe, and one of the Empire Building in New York City, so high it made you dizzy if you looked at it too long. And one like this. Underneath, it said 'Autumn in the White Mountains.' Since this morning I have been saying it put me in mind of a color postcard when that was not it at all. Because a postcard is flat. But when I looked into that picture machine at 'Autumn in the White Mountains' it was like looking at these trees and hills through a pair of field glasses, with every tree standing out separate. With every leaf standing out separate even.". . .

Sitting with our backs against the smooth gray beech trunk, listening to the little yellowing leaves click together in the wind and to a chain saw cutting somewhere high on the mountain, we ate the sandwiches and drank from the quart of beer. When we had emptied it Alabama began again.

"All right," she said. "If it ain't the colors. And if it ain't that girl. Then what is it that keeps you? Why don't you go to college, too? Or the city? Is it Lucien?"

Maybe it was the food and the beer or the warm sun coming down through the clicking beech leaves. Maybe it was that she had figured out that there would have to be something more than hauling logs and milking cows. Maybe it was just that she had pretty legs. Whatever it was, I began to tell her.

"It isn't Lucien," I said. "It ain't any girl, and it isn't the colors. Least of all the colors. Because they're like Kingdom Fair. They come once a year for less than a week and then they're gone. And even while they're here they aren't quite real. You can't paint them. I've tried, and they always come out like a picture postcard. It's after they go, that's the best time to paint this country. After the rain and wind have torn down the leaves and left the hills and farms bare. Then maybe you can paint it the way it is. They don't teach you to do that in college."

"So that's it," Alabama said. "I be dog." Her legs were curled under her and she was looking straight at me. "And that picture on the wall in the little room where I slept. The one that looks like you seen it before in a bad dream, with the white trees sticking up dead out of the water the brightest things in it. That is real?"

"I could show you where in half an hour," I said.

"I reckon you couldn't," she said.

She stood up and we started back down through the meadow. The grass was dry now.

"I reckon it's good, all right," she said, halfway down to the house. "But it ain't in no White Mountains.". . .

Lucien invited them all up home for a party, but the strippers said they were tired, so Alabama and the brother came alone, following along behind us in the camper. When we arrived Lucien got out the last quart of Fish White's whiskey and we sat on the porch, Lucien and the brother sitting in straight-back chairs with their feet on the rail, Alabama and I sitting on the stoop. It was warm and the wind was coming up from the south. When the quart had gone around twice, the brother began talking to me.

"It's not much of an offer," he said. "But if you wanted to come in with me. It isn't the hardest kind of work, and you would have the days to yourself mostly. With her and some new girls we could likely stay in the black. These we have won't be going south with us. If we was all satisfied after six months I reckon there would be a partnership in it, though Lord knows it is no great offer. Lord knows what it has done to me."

"There is your golden chance, boy," Lucien said. "There's your chance to get off this place once and for all."

> *Looking off down the valley, I could just make out the dark bulk of the October hills. The sky above them was starless and I could not see the shapes of the mountains beyond. I felt the warm wind on my face and knew it would rain that night. In the morning the hills would be brown. In a week gray. Then white. There was nothing to say.*
>
> *Alabama stood up. "Well," she said, "you've been right good to me. This has been two good days in my life. I will always remember Autumn in the White Mountains and Lucien and William."*
>
> *She walked across the dooryard to the camper and got in. The brother wrote down where he would be for the next month in case I changed my mind, and shook hands with us. We watched their taillights disappear down the lane where it went into the sugar maples, and finished the quart. For once Lucien was quiet.*
>
> *It was raining hard when I got up in the morning. Frog's truck started slow and the overhead wipers did not move fast enough to keep up with the water streaming across the windshield. I drove slowly down the slick lane to the county road, then up along the river, toward the Common. When I came to the pulloff where we were loading, I shut off the motor and sat in the cab smoking cigarettes while they stacked the pulp in the back and chained it down. It was still raining hard when I drove through the Common. The fair grounds were empty and the hills around it were brown in the rain.*[1]

In 1848 as laborers worked on the roadbed of the new Rutland and Burlington Railroad, they unearthed some large and unusual bones at Mount Holly. The leading geologist and zoologist of his time, Louis Agassiz, found them to be the remains of a woolly mammoth, an ancient relative of the elephant, which lived in the cold region at the time of the last ice age. Other scientists think the bones were of a mastodon, a citizen of the spruce-fir forests of the north. The following year laborers constructing the railroad through Charlotte uncovered bones which University of Vermont scholars identified as a small whale. Small fossilized marine shells litter the sand which marks the shores of the Champlain Sea. (These can be sifted from the sand cut on the northbound side of Interstate 89 at the top of French Hill in Williston.) These paleontological artifacts record two very different Vermonts, one with a seacoast, another with a much colder climate. The phenomena which produced these environments and the alterations over time describe the geological history of Vermont and much about its physical characteristics. They form a fundamental part of the heritage of Vermont.

In early March of 1775 a sober collection of elders, weather-beaten farmers who had pioneered the towns along the west banks of the Connecticut River, walked over the half-frozen-half-mud, rock-strewn road which led to Chester. They called on Thomas Chandler, the chief justice of the New York County of Cumberland Court of Common Pleas. These men, as so many others in the back country of the American colonies, found themselves in debt and unable to satisfy their creditors. Settling a new land required capital, funds to purchase land, implements, livestock, seed, food, and the other necessities. A cash-starved rural economy produced little surplus for timely repayments. The men in Chandler's dooryard asked the judge to cancel the court session scheduled for the middle of the month and thereby postpone proceedings against their neighbors. Under the pressure of the moment Chandler acquiesced, indicating that he would convene the session to try a murder case on the docket and then adjourn. The men left and retraced their steps, but few believed Chandler.

On March 13, 1775, an assortment of Cumberland County men, a few armed and the others lugging a crude collection of cudgels fashioned from tools or the woodpile, walked the roads to Westminster. They reconnoitered at the log schoolhouse there and then trudged up the hill and took possession of the courthouse. Two days before, miles to the south in Brattleboro, the Yorker sheriff of Cumberland County, William Paterson, had collected a posse and begun the muddy walk north to Westminster at the head of fifty new deputies, nearly a quarter of them armed.

The ragged group occupying the courthouse posted guards, rehearsed their grievances, and, undoubtedly, helped themselves at the small taproom maintained for the judges. At close to sundown the guards spotted Paterson's leg-weary party approaching. Paterson halted his march at the courthouse steps, confidently read the riot act and threatened the motley garrison with dire consequences. The time-honored, raucous, and impolite responses from the courthouse and his tired posse's obvious reluctance to support his bluster convinced Paterson to retire downhill to the succor of Norton's tavern.

While Paterson and his men imbibed generous draughts of liquid courage, the men in the courthouse began to drift away, leaving a small contingent to guard the building. Judge Chandler visited them in a vain attempt to get their permission to hold court in the morning. These men were in no mood for compromise.

The bite of the chill March night had frozen over the puddled ruts in the road when Paterson and his fortified contingent returned to the courthouse. Twice the angry sheriff mounted the courthouse stairs, demanding entry; twice he was unceremoniously thrown back. Ill-tempered and angry he shouted orders to his men to fire at the trespassers. Scattered reports from the posse, aimed high, drew a ragged answering volley which nipped two of the attackers. The Yorker posse quickly followed a second, more lethal volley with a determined rush. Many of the courthouse defenders suddenly became fugitives and escaped by a side door. When the melee ended, the Yorkers had locked up ten men, including two seriously wounded, one of whom, William French, died before dawn.

In the morning of March 14, 1775, Chandler gaveled the court into session. It ignored the docket and discussed the last evening's events. Wisely, Chandler adjourned until three o'clock. As the court met, angry knots of men gathered, watched by Azariah Wright's Westminster militia company which patrolled the woods keeping order. During the day militia companies from Rockingham and Walpole, across the Connecticut River in New Hampshire, marched into town. When the court reconvened at three, Chandler quickly adjourned it again. The balance of power had turned. Captain Bellow's Walpole militia managed to control the angry mob, but only after taking justice into its own hands. They released the prisoners and replaced them in jail with Paterson and some of his cohorts.

From this point hastily organized groups took over. A coroner's jury found Paterson and his posse guilty of the death of French, who that day received a symbolic burial complete with military honors. Robert Cochran, one of Ethan Allen's lieutenants, who led a group of Green Mountain Boys from across the mountains into Westminster, received an enthusiastic welcome. Following the findings of an examining committee, Cochran and a contingent of twenty-five Green Mountain Boys and another twenty-five New Hampshire militiamen marched Paterson and a few others to the gaol in Northhampton, Massachusetts. The massacre had ended, and so, too, had the New York court.

Some historians have found in the "Westminster Massacre" an early explosion of the ferment of the American Revolution. Others have found in it a microcosm of the early political organization of Vermont made up of groups with distinct agendas. It certainly marked the beginning of a coalition between groups on the east and west sides of the Green Mountains upon which the concept of an independent Vermont heavily depended. Robert Cochran's appearance in Westminster in support of men who had disrupted the New York court symbolized the beginning of this unity. This event is critical to understanding the early history and development of Vermont.

> *By the end of May and beginning of June we were sure at last that spring was not a time for going anywhere; spring was a time for not going anywhere and not doing anything, spring was a time for lying in the soft new grass, and maybe even in the shade, and letting time go by.*
>
> *Why did we let time go by? It would have been so much better if we had not. But it did. It slipped through our fingers, it ruffled our hair, it teased us with all sorts of promises, it made itself seem valuable but nevertheless a value to be spent without thought. In May, at the age of ten, we lay in the grass and let time blow through us and change us. A few more springs--but that was not then our problem; we did not believe that this spring would vanish.*
>
> *School would be out in May, because of the thrice-blessed poverty of the Williamstown School Board. School would be out, the agonies of speaking pieces done with, the long vacation all ahead.*
>
> *School would be out, and we ten-year-old boys lapsed easily into the animal kingdom. First of all, after trying, usually in vain, to catch trout or some other fish besides suckers and daice, we wanted to go in swimming--"in swimming" was the phrase, not a pursed-up "swimming." But in May the water in the brook pools was often still too cold. We fell back on the fortitude of a boy named Frankie Murphy, who was reputed to have gone in swimming in March, and who had to live up to this reputation. I remember Frankie, holding his heroic but reluctant nose, jumping into the West Branch and coming out fifteen seconds later blue, shivering, and proud. The rest of us had to follow, or Frankie would have been forever superior.*
>
> *When the shivering stopped and the warmth of late May and early June reasserted itself, we lay happily relaxed on the bank and listened to I don't know what birds and what wind whisperings among the trees.*
>
> *Let us never go anywhere, let us never do anything in particular, let us never grow up, I thought, this is good and should last. But we did and it didn't.*[2]

Teachers may, as the foregoing material only begins to demonstrate, draw from a wide variety of heritage in Vermont--from its literature, its physical features, its history and from many other areas. The material itself contains intrinsic interest, and it leads the teacher and student directly to the two major issues in teaching and learning, directly to the essence of the educational process. It contains the material for the development of skills and the acquisition of knowledge and, in the philosophic sense, it can lead to the quest for truth, the attempt to find some universalities which lifts the educational process from the rote to the creative.

Teaching, and perhaps more importantly, learning about Vermont's heritage, is much more important than an exercise in transmitting it intact from one generation to the next. While the preservation of Vermont's heritage has merit, it does not in itself address the essence of sound education. An exercise in preservation exposes the weakness in the current legislation which vaguely requires a rudimentary lesson in Vermont history and civics. In a serious educational context the transmission of heritage must exist within the context of the quest for truth if it is to remain vital and dynamic and not remain a stultifying, rote repetition of tired formulas. The self-conscious "social truths" of iron curtain education provide a distressing example of teaching heritage as prescriptive dogma. Vermont heritage, by contrast, should be a vehicle for inquiry in the classroom and beyond; it contains all of the necessary elements.

Teaching about Vermont's heritage can do much to enrich the educational experience of Vermont's students. That heritage exists in many forms. A recent survey* of the units on Vermont currently a part of the curriculum in Vermont schools confirms the variety. This breadth of material drawn from geology, geography, the fine and creative arts, literature, language, history, philosophy, the built environment and other areas provides a distinct strength. It also has a special, distinct quality. As Ethan Allen informed James Duane in Albany, the Gods of the hills truly were not the Gods of the valleys. They remain distinct from flatlander values.

This rich variety of material is a powerful educational vehicle. It addresses all levels; it is not grade or age specific and should not be viewed as something appropriate only for first or sixth grades or senior high. It also reaches the entire spectrum of aptitudes, and it relates directly to Vermont students, reaching them most often "where they are at." Few other educational vehicles address the full range of age and talent and contain immediacy for the student. Learning about their communities in particular and Vermont in general may not be a sufficient end in itself, but it can and should lead much further.

Vermont's heritage contains the critical element of universality. It speaks to the most fundamental parts of the nature of humankind--the physical environment, the nature of the human, and the relationships of humans with each other and with their environment. All of the events in Vermont pertain to events outside of the state or provide a context for comparison with other events. What occurs in Vermont is not random; it both derives from and informs events elsewhere. It addresses the dynamics of movement and change and the development of ideas. It addresses physical phenomena and the full range of human activity.

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*See appendix A.

Vermont is, after all, only an idea defined geographically by physical boundaries and features and conceptually by the perceptions of people. These definitions do not wall Vermont off from the rest of the nation and the world. The Vermont experience is relevant. Good instructors and students can ask and attempt answers about the most fundamental aspects of human experience in the context of Vermont. There is nothing parochial about Vermont's heritage or teaching about it.

In the last two decades the study of Vermont has achieved a level of professional respectability. Where scholars once thought their colleagues interested in state and local matters distinctly second-rate, the attitude has changed. The Center for Research on Vermont, the growing volume of scholarly literature on Vermont, the literary renaissance in which poets and novelists find a fertile environment and important subject matter in Vermont all demonstrate this point. Professional acceptance may have little obvious direct importance to the student, but it does affect the attitudes of school boards and, more importantly, of teachers. Few teachers in Vermont studied in an environment in which local studies had an important part in their undergraduate or graduate curriculum, and many continue to carry that bias. But college and university scholars have begun to recognize the value of local study, and in that recognition will come a growing value at the primary and secondary levels. The sooner school board members, many of whom attended college in the era when local studies had no sanctioned place, and teachers, understand this, the sooner units built around Vermont will win accpptance and find resources.

This conference for teachers on Vermont's heritage assumes the importance of Vermont material in Vermont classrooms. It must, however, direct itself toward improving and expanding that effort. It must address certain basic questions during the conference deliberations and beyond. Educators must decide:

- If a relationship exists between the grade level of instruction and the variety of Vermont heritage employed as an instructional vehicle.
- If there is a legislative and statewide administrative role in teaching about Vermont's heritage. If so, what is that role?
- Whether instructional units in Vermont heritage should deal with issues, artifacts, or events be selected at random, should one discipline suffice or should there be a deliberate attempt at disciplinary spread and standards of coverage within disciplines?

- What learning and teaching materials about Vermont's heritage are needed? What is a reasonable range of materials to be readily available? Who or what agencies should be responsible for the production and distribution of materials?
- How can the professional students of Vermont's heritage assist in the teaching of Vermont's heritage?
- What can and should the formal stewards--museums, historical and other societies, councils, etc.--do to assist in the teaching of Vermont's heritage?

Teaching about Vermont's heritage, seeking answers to the questions which can determine the role of that heritage in the classroom is a special responsibility and a privilege. We must take it seriously. In 1929 an American novelist explained the value of that heritage to the Rotary Club of Rutland:

> *I like Vermont because it is quiet, because you have a population that is solid and not driven mad by the American mania--that mania which considers a town of 4,000 twice as good as a town of 2,000, or a city of 100,000, fifty times as good as a town of 2,000. Following that reasoning, one would get the charming paradox that Chicago would be ten times better than the entire state of Vermont, but I have been in Chicago, and have not found it so.*
>
> *I like your valleys and quiet towns--and Vermont is not yet bisected by cement roads 100 feet wide, lined by hot dog stands.*
>
> *Right now I can visualize a great New York syndicate holding a meeting. Somebody will mention Vermont. Probably members of the syndicate will say, "Yes, Vermont, let's go up there and be benefactors--build a 300-room hotel on Mt. Ascutney. . . ."*
>
> *It is hard in this day, in which the American tempo is so speeded up, to sit back and be satisfied with what you have. It requires education and culture to appreciate a quiet place, but any fool can appreciate noise. Florida was ruined by that mania. It must not happen in Vermont.*
>
> *You have priceless heritage--old houses that must not be torn down, beauty that must not be defiled, roads that must not be cluttered with billboards and hot dog stands. You are the guardians--and you are fortunate to have the honor of that task instead of being hornblowers.*[3]

NOTES

1. Howard Frank Mosher, "Alabama Jones," in Where the River Flows North (New York: The Viking Press, 1978), 1-2, 11-12, 14-15.

2. Robert L. Duffus, Williamstown Branch (New York: W. W. Norton & Co., 1958), 111-112.

3. Sinclair Lewis, address to the Rotary Club, Rutland, Vt., 1929.

GEOGRAPHY THROUGH MAPS

BY HAROLD MEEKS

Many of Vermont's teachers, when they think of maps, may consider them only as a decorative device or a means of illustrating a point. They may be unfamiliar with techniques to encourage their students to participate in mapmaking. This paper suggests some ways to use this critical and useful teaching aid to maximum advantage in the classroom.

TYPES OF MAPS

Maps may be used for three major purposes. The first is simply place location. The second is to show socio-economic patterns; and the third, physical patterns. Knowing where cows are concentrated or where 1960 population was located is of greater importance than knowing that Vergennes is in Addison County. Yet, in order to appreciate the value of maps in understanding historic and modern land-use patterns, students have to know beforehand where certain places are located. If teachers are to become involved in using maps in a big way, they have to stress place location first. But place location in itself is not sufficient. If, on the other hand, a knowledge of Vergennes is vital to an appreciation of the early nineteenth-century industrial pattern of Vermont, then learn where Vergennes is!

The accuracy and utility of any map are dependent on the data which are available. If there is a 1,000-square-mile area to be mapped, and there are only four data points, the resultant map will be almost useless. On the other hand, if there are fifty reference points (data points) available, then the map might be quite good. There are available, for example, maps of Vermont temperatures. They are based on only twenty temperature reporting stations, which works out to one station (or data point) for every 480 square miles. There is also a map of Vermont precipitation. Because it is based on fifty-five stations (one station for every 175 square miles), it is therefore a more accurate and useful physical pattern map.*

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*There are 9,609 square miles in Vermont.

Topographic maps prepared by the U.S. Geological Survey (USGS) represent the standard of excellence. They are compiled (now automatically) directly from air photographs. At the minimum they are produced from 3,906,250,000 data points, which represents the number of inches in a square mile. Most schools do not have ready access to USGS topographic maps and for those which do, the maps tend to be used for earth science purposes. Most other physical pattern maps suffer greatly in the density of the data points available for plotting. "Growing Season" maps are a good example, especially in an area like Vermont with its irregular topography.

For Vermont, then, maps made to show physical patterns, beyond topography, suffer from many limitations because of the lack of data. Some, such as for precipitation, are better than others, but except for landform maps, such renditions of Vermont are poor and often misleading.

Physical patterns that can be mapped include the slope of the land, temperatures, precipitation, prime agricultural soils, distribution of hardwood forests and things such as growing season lengths, swampland, river systems, and rock types. In many cases "physical" maps have already been made, and unless teachers are involved in earth science subjects, it is better to concentrate on socio-economic projects for which there is a wealth of data and a paucity of available maps.

Examples of socio-economic patterns which can be mapped include distribution of population--at any time in history--, the dates of settlement of Vermont towns, town income characteristics, distribution of manufacturing plants, M.D.'s per thousand population, political voting behavior, distribution of cows (or sheep, horses, poultry), percent of the population rural (or urban), distribution of cheese factories, and innumerable other subjects for which statistical data are available.

Maps of social and economic subjects can be both historic and modern, or can show change over time. As an example of the latter, one can easily map the decrease in dairy cows from 1900 to 1980. The finished map would show those towns where farm abandonment has been most common, and conversely, those areas which over eighty years have emerged as premier dairy regions. In the same fashion, one can map, perhaps using percentages, the change in population for Vermont towns over a 100-, 50-, or 10-year period. In any case, the eventual product will clearly show a historic pattern of change on a single map.

To freeze time at one date, maps can be prepared to show the distribution of population in 1820, 1860, and 1880.

The distribution of farms for the same years can be mapped as can be the distribution of manufacturing plants. One can map the pattern of iron furnaces in 1800, the distribution of granite quarries in 1910, or even the distribution of sheep in 1840. A map of 1980 population density can easily be made, as well as maps of current manufacturing, current dairy cow distribution, and even modern votes for political candidates.

The state of Vermont has 237 incorporated towns, 3 townships, 2 unorganized towns, 3 gores, 1 grant, and 9 incorporated cities, a total of 255 units for which much statistical information is available. To put it another way, there are up to 255 data points (one for every 36.3 square miles of land area) of information on population, migration, income, cows, employment, etc. Compare this density of data with temperature or precipitation records. Certainly maps, easily executed, of many historic or contemporary social and economic materials, have more validity than many physical pattern maps.

MAKING SOCIAL AND ECONOMIC MAPS
(MODERN AND HISTORIC)

For countless years geographers have maintained that a map is "worth a thousand words." Try if you will, in one thousand words but without a map, to describe the population distribution in Vermont or explain how the state was settled. Or try to express the changing location of farming, the pattern of sheep distribution in 1840, or even the route of the Crown Point and Bayley-Hazen military roads. It cannot be done.

Making a map is excellent homework. Many fruitful hours can be spent instructing and supervising pupils in the gathering and plotting of data and the eventual drawing of a map. The collection of data, its manipulation, its plotting, and the drawing of a finished product are very rewarding, fun, and creative activities for everyone involved.

To work with socio-economic data (both historic and modern), the first thing is to secure good base maps. The best available are published by Northern Cartographic.* Their 8½" by 11" town/county outline map costs ten cents with discount for bulk orders. They also produce a larger 11" by 17" map for forty cents. Somewhat lower quality town/county outline maps are available from the Vermont Department of Transportation in Montpelier and the National

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*Northern Cartographic, Inc., P.O. Box 133, Burlington, VT 05402.

Survey in Chester, Vermont. Prices are the same although the Vermont Department of Transportation map comes in only the 8½" x 11" format. It is easier to work with the smaller map, but if several students are to work on a single map (perhaps assigned responsibilities by counties), then the larger map is preferable.

There are three common ways to show socio-economic patterns. One is the drawing of isolines, or lines which connect all points of the same value whether it be number of cows, density of population, or temperatures and length of growing season. The map of Vermont settlement uses isolines.

The second method is a choropleth map. This is a fancy word for using colors of gradational tints, or even black patterns of different intensities to show varying densities of sheep, people, or income levels, etc.

The third type of map uses a particular statistical symbol to show, for example, the distribution of economic firms where larger circles indicate employment over 500 and smaller circles, employment less than 500. Or, more simply, one dot equals one hundred people for [illegible] population map of Vermont.

Many maps combine these three methods, and experimentation usually leads to the correct decision of what type--or combination of types--to use.

EXAMPLES OF MAPS

1. ISARITHMIC MAPS. Maps which involve plotting data and then drawing isolines connecting points of equal value. Example: VERMONT SETTLEMENT (fig. 1).

The date of first settlement for every Vermont town is available in many sources.* It is a simple matter to record the date for each town as shown on the selected base map (fig. 1). The plotted data show early settlement in the southwest and southeast, in the Champlain and Connecticut vallies, and later settlement in the northeast and Green Mountains. But the map is hard to interpret and isolines can easily be drawn.

It's best to record the dates in pencil first so that errors can be erased. Once the dates have been accurately recorded, they should be written in ink. For, when one starts to draw the isolines, there are bound to be erasures,

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*See, for example, Zadock Thompson, A Gazetteer of the State of Vermont (Montpelier, Vt.: E.P. Walton, 1824).

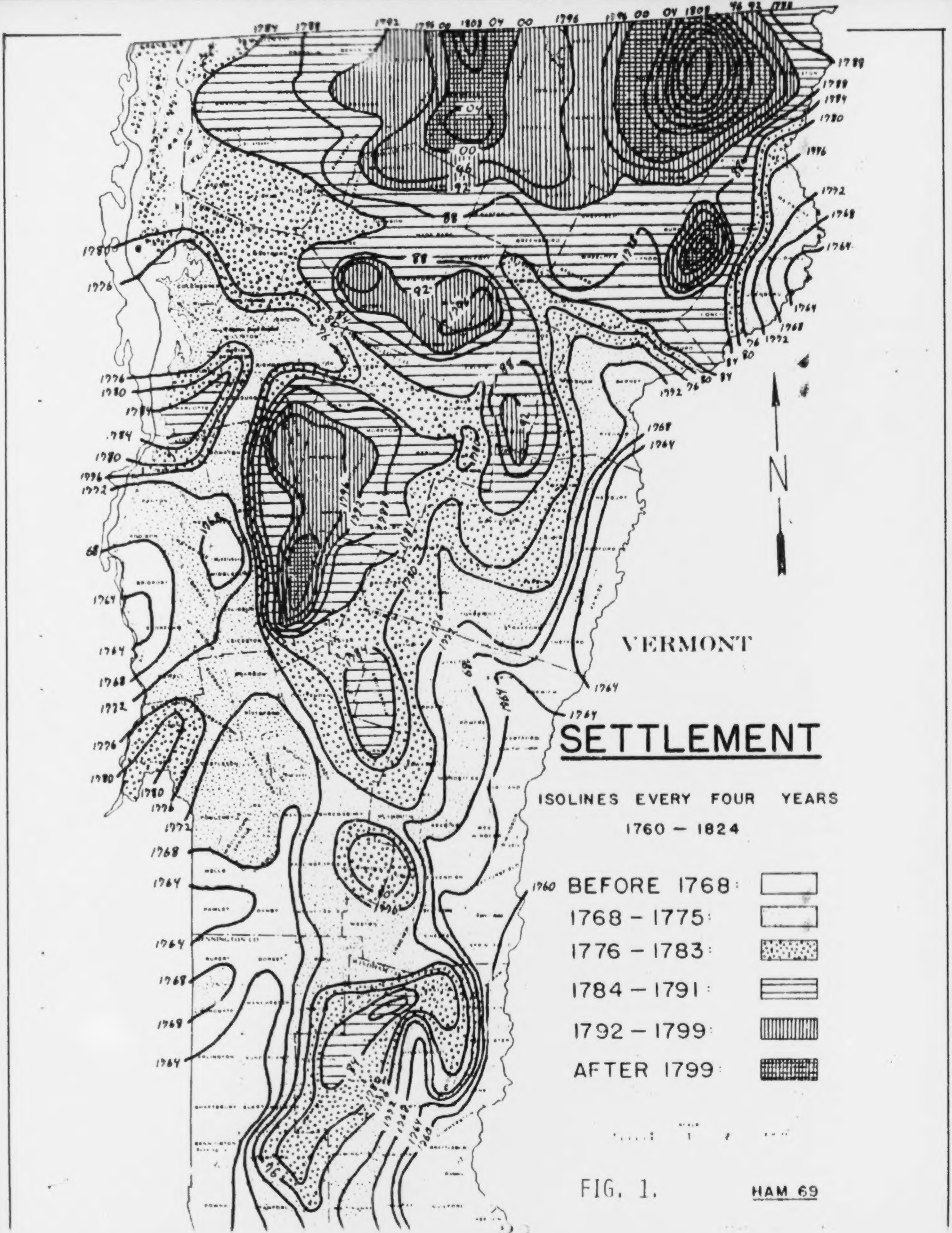

N
VERMONT
SETTLEMENT
ISOLINES EVERY FOUR YEARS
1760 – 1824
BEFORE 1768
1768 – 1775
1776 – 1783
1784 – 1791
1792 – 1799
AFTER 1799
HAM 69

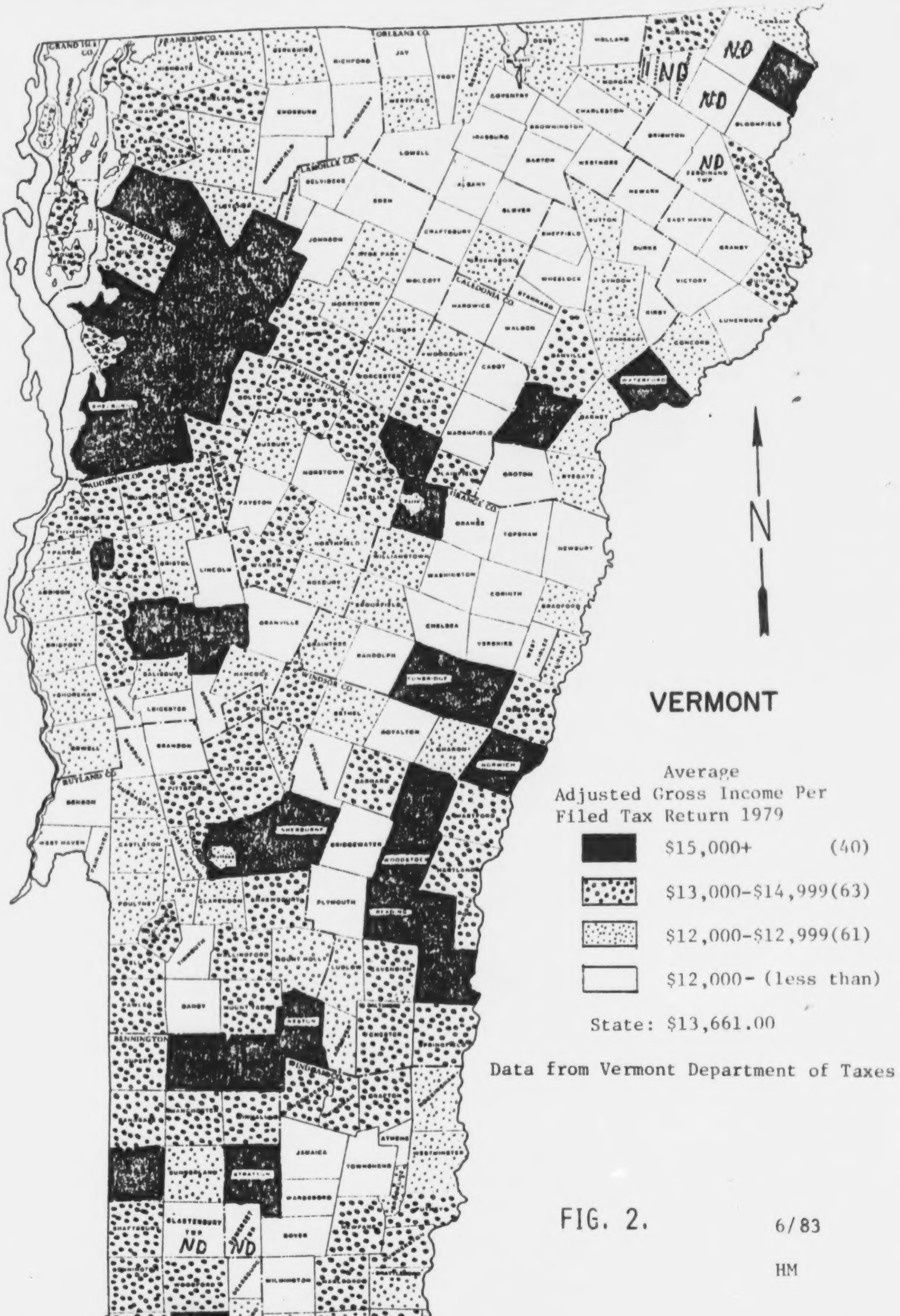
FIG. 1.

and one must be careful not to erase the dates recorded for the towns. Isolines should be drawn first in pencil. Many erasures are to be expected before the map "looks" good. Then the isolines can be inked in, preferably always in black. As one draws the lines, subjectivity enters the picture--it is highly unlikely that any two persons will interpret the data (hence the line) in exactly the same way. Yet all maps using this technique to show the settlement of Vermont would have roughly the same pattern.

Isarithmic maps are probably the most difficult to draw; certainly they allow far more subjectivity than other methods. Yet, they have their place in any map-oriented curriculum, and teachers, while needing to be aware of the maps' limitations, should be familiar with them.

> *2. CHOROPLETH MAPS. Maps which use either different colors in a logical progression (i.e., light yellow, dark yellow, light red, dark red, dark brown) or various patterns of varying intensities (solid black; heavy black dots; lighter, more widely spaced dots; blank area). The use of black ink patterns is more satisfactory than color, because copies of the finished map can be readily made. However, many students would probably relate more to a colored map than to one in black and white. Whatever the purpose of the map, that category should be emphasized. To plot the change in population from 1900 to 1980, for example, the densest or most intense symbolization should mark the areas of maximum growth; the least intense pattern or color, those of minimal growth. Example: VERMONT TOWN INCOMES (fig. 2).*

Each year the Vermont Department of Taxes collects and makes available data on Vermont town incomes. The legislature and other agencies use the material in making decisions about state aid to education, among other things. The U.S. Census of Population also collects such material every ten years besed on a sample. Because the state-collected data represent a 100% sample, while that of the U.S. Census are based on smaller samples (a 20% sample for larger places and a 50% sample for smaller communities), the material provided by the Vermont Department of Taxes is more accurate. To illustrate, the 1980 U.S. Census reported that Stratton was Vermont's highest median family income town. For the same year, the Vermont Department of Taxes listed Essex Town as the state's highest income town (based on median tax return). Stratton did not even appear in the top twenty. Whatever the source, however, there are always problems when smaller populations are involved. The state gave Lemington (twenty-eight tax returns filed) as the fourth wealthiest town in Vermont, ranking it just above Shelburne.



ND
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HOLLAND
RICHFORD
JAY
TROY
COVENTRY
CHARLESTON
BROWNINGTON
BRIGHTON
BLOOMFIELD
LOWELL
BARTON
WESTMORE
NEWARK
EAST HAVEN
GRANBY
VICTORY
LUNENBURG
CONCORD
WATERFORD
GROTON
TOPSHAM
NEWBURY
CORINTH
WASHINGTON
CHELSEA
VERSHIRE
RANDOLPH
GRANVILLE
LINCOLN
ROYALTON
NORWICH
TUNBRIDGE
BRIDGEWATER
PLYMOUTH
WOODSTOCK
SHERBURNE
JAMAICA
TOWNSHEND
DOVER
WILMINGTON
STAMFORD
GLASTENBURY
WEST HAVEN
BENSON

VERMONT

Average
Adjusted Gross Income Per
Filed Tax Return 1979

■	$15,000+	(40)
▨	$13,000-$14,999	(63)
▒	$12,000-$12,999	(61)
☐	$12,000- (less than)	

State: $13,661.00

Data from Vermont Department of Taxes

FIG. 2.

6/83

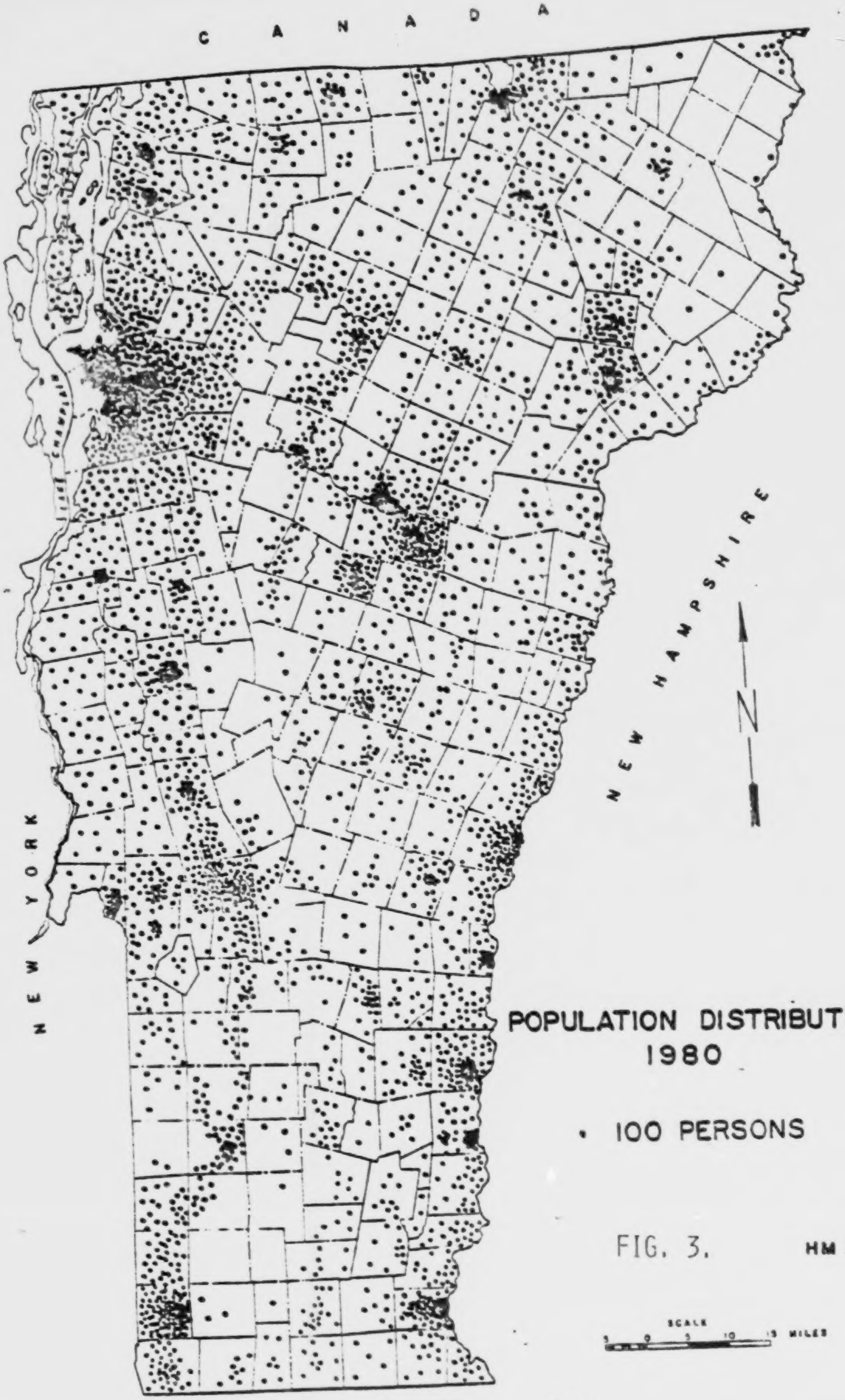
HM

The Vermont Department of Taxes provides income statistics in two ways: (1) median adjusted gross income per tax return, and (2) average adjusted gross income per tax return. There is a great difference between the two, and care must be exercised in deciding which set of data to employ in making a map. In 1979 the median Vermont figure was $11,571 while the average was $13,661. (In the same year the U.S. Census reported the state's median family income was $17,200.) Because most of Vermont's citizens fall into the "lower middle income" category, the median (or midpoint) of tax returns is on the low side. However, nearly all towns have a few reasonably high income returns which are sufficient to raise the average above the median. If the figures for the median and average incomes are reasonably close to each other, that indicates a relatively homogeneous population, at least in economic terms. On the other hand, a great difference between the two measurements suggests the presence of a number of higher-income residents far above the economic level of the majority.

For these reasons, any map attempting to portray Vermont's poverty and prosperity may be suspect. It is easy to make a choropleth map of Vermont income by towns, but as the above illustrates, there are problems associated with such a map since, depending on the data used, different patterns may result.

> *3. STATISTICAL SYMBOL MAPS. Maps which are very effective and often fun to execute. Many subjects lending themselves to a choropleth technique can be rendered by statistical symbols. For example, town income can be shown by using a dot to equal $1,000 and appropriately dotting in an outline map of Vermont.*
>
> *Other topics can easily be mapped. To show wood-using industries, use a dot for sawmills, a square for furniture factories, and a triangle for miscellaneous wood industries. Or indicate factories and creameries by appropriate symbols.*
>
> *Because data are so readily available for population, a series of dot maps of Vermont population for any given year is an interesting, simple, and rewarding project. The same is true for sheep or cows to show changing agricultural patterns. Example: VERMONT POPULATION (fig. 3).*

The U.S. has taken a census every ten years since 1790, and an effective dot map can be made for any desired year. The only decision to make is how many people each symbol will represent. To some extent that depends upon the size of the dots used and the size of the outline map employed. As with any map, the result will be a generalization: statistical tables provide precise information; maps are graphic summaries. Depending on the scale, one area may be solid black--keep dotting--while another may contain a single isolated dot.


CANADA
NEW YORK
NEW HAMPSHIRE
MASSACHUSETTS
N
• 100 PERSONS
HM 81
SCALE
5 0 5 10 15 MILES

POPULATION DISTRIBUTION
1980

FIG. 3.

SOURCES FOR DATA SUITABLE FOR MAPPING

U.S. Census of Population. Contains information on a wide variety of socio-economic subjects. Write to the U. S. Department of Commerce, Bureau of the Census, Customer Services, Washington, D.C. 20233, and ask to be placed on a mailing list.

Summary of U.S. Census Data for Vermont Cities and Towns, State of Vermont, Agency of Development and Community Affairs, October, 1982.

Vermont Livestock, 1977, Miscellaneous Publication, no. 99, July, 1978. This is available from the University of Vermont, Agricultural Experiment Station, Morrill Hall, Burlington, VT 05405. It is the last complete count of cows in Vermont by individual towns. It was an annual publication and earlier editions may be available. You may also wish to request a copy of the publications list.

Vermont Directory of Manufacturers. Published annually by the Vermont State Agency of Development and Community Affairs, Montpelier, VT 05602.

Vermont State Data Center News. Write to Beth Rosenberg, Vermont State Data Center, Pavilion Office Building, Montpelier, VT 05602, and ask to be placed on a mailing list.

PEOPLE PATTERNS

BY CONNIE BARTON, TRISHA DANIELS,
LOUIS DIANGELO, AND GRACE JONES

INTRODUCTION

This unit is designed to be adapted for use in grades three through eight as part of a Vermont Studies curriculum. It assumes that students have already acquired basic map skills, a general knowledge of geographical features, and an understanding of Vermont's geographic regions. It further assumes that either the teacher or students have written for specific information about their area's industrial/employment features before the unit is begun.

The materials that follow provide an outline for the study of the "people patterns" characterizing settlement anywhere in the state. Through research projects by individual students or small groups, the class can study the many reasons for settlement specific to the community. The general nature of the outline allows each teacher to tailor materials to fit the specific needs of his or her students and locality.

PROJECT DEFINITION AND OBJECTIVES

The goal of this unit is to create an understanding of the settlement patterns in contemporary Vermont, with emphasis on map making, through a study of the following topics:

natural resources
industry
recreation
agriculture
forestry
transportation
climate
Act 250

The students will conduct individual research on the reasons for their families having settled in the area. When this research is complete, the information should be combined on a large classroom chart, under headings which begin to define the patterns for the specific area. This information should then be charted on a large classroom map. Time should be spent in pre-unit discussions about researching skills.

TEACHING PLAN

Prepare with students a questionnaire for them to take home to parents and perhaps neighbors, relatives, or friends, asking questions about their reasons for settling in the area.

When the students have completed their survey, compile the results on a large chart. Depending on the "patterns" of the locality, the results may or may not fit with the areas listed in the project definitions. Discuss the patterns you see developing in your locality. Then broaden these patterns to the state level.

As the students begin to see the patterns of the locality defined through their questionnaire results, they will begin to understand the topics listed in the project definition and their importance to the locality. Individuals and small groups can then study state "patterns of settlement" through research projects on these topics. Using the bibliography included in these materials, students can write for current information on the topic of their choice. A small research report can be written from the information they receive. The sharing of these reports and the recording of the results on maps and charts, both individually and by the class, then become the culmination of a student-oriented unit.

BIBLIOGRAPHY

Hancock, William, Paula Lane, Lindsay Huntington, and Jerome Kelley, eds. The Vermont Atlas and Gazetteer. Yarmouth, Maine: David DeLorme and Co., 1979.

Henneberger, John D., ed. Vermont Year Book. Chester, Vt.: The National Survey. Published annually.

Meeks, Harold A. The Geographic Regions of Vermont, A Study in Maps. Hanover, N.H.: Dartmouth College, 1975.

Slayton, Liz. Everyone's Guide to State Services. Montpelier, Vt.: Secretary of State's Office, 1978.

Tompkins, Enoch H. Physical, Economic, Administrative and Planning Regions in Vermont. Burlington: University of Vermont, 1964.

Vermont Facts and Figures. 3d. ed. Montpelier, Vt.: State Department of Budget and Management, Office of Statistical Coordination, 1975.

Woodward, Florence. The People of Vermont: Population and Trends Since 1940. Vermont Development Commission, 1958.

STATE AGENCIES

Vermont State Agency of Development and Community Affairs, 109 State Street, Montpelier, VT 05602. 828-3231.

Vermont State Planning Office, 109 State Street, Montpelier, VT 05602. 828-3326. Write for Population Projections 1980-2000.

See also Professor Harold Meeks's source list, p. 20.

VERMONT HISTORIANS

BY J. KEVIN GRAFFAGNINO

Vermont history must involve more than either heroic tales about Ethan Allen and the Green Mountain Boys or nostalgic glimpses at picturesque customs of by-gone days. "There is much . . . . about Vermont" as nineteenth-century poet and publisher Charles Eastman wrote, "for history and song." Indeed the problem, often, for prospective teachers of Vermont history is deciding where to begin. The annotated bibliography which follows is offered to provide teachers with some starting points for teaching about Vermont's past.

As anyone familiar with Green Mountain history can attest, substantial eras and aspects of the state's development have traditionally failed to attract their share of attention from either professional or amateur historians. The last ten or fifteen years have witnessed a new wave of publishing on hitherto unexamined areas, but large gaps remain in our understanding of Vermont's heritage. The annotations on this list may help to point out some of the more striking strengths and weaknesses evident in the published record of the state's past.

With the exception of Vermont History, the Vermont Historical Society's quarterly journal, this list includes only book-length studies dealing with statewide topics. For an invaluable guide to the thousands of pamphlets, articles, and monographs on state, county, and town history, as well as to many other useful books on Vermont's past, researchers should turn to T. D. Seymour Bassett's Vermont: A Bibliography of Its History, the first title on this list.

Listed on the following pages are two dozen standard or particularly useful books on Vermont history. Some are long out of print, while others have appeared quite recently, but the majority are available at the larger public and college libraries. For the convenience of those who use the Wilbur Collection of Vermontiana at the University of Vermont, the Wilbur call-number appears at the end of each individual listing.

Bassett, T. D. Seymour, ed. *Vermont: A Bibliography of Its History*. Boston: G. K. Hall & Co., 1981.

An essential reference work for any research on Vermont's history. Lists more than 6,400 titles on town, county, and state history, with an excellent index.
W01 V5919

Benedict, George G. *Vermont in the Civil War*. 2 vols. Burlington, Vt.: Free Press Association, 1886-88.

Although published nearly a century ago, Benedict's work remains the most detailed account of Vermont's participation in the war. Concentrates largely on the state's military contributions to the Union cause.
W1a2 B434v

Biddle, Arthur W., and Paul A. Eschholz, eds. *The Literature of Vermont: A Sampler*. Hanover, N.H.: University Press of New England, 1973.

Contains excerpts from a variety of Vermont prose, poetry, and fiction, with a useful introductory essay on the state's literary history.
W8 B4731

Bryan, Frank M. *Yankee Politics in Rural Vermont*. Hanover, N.H.: University Press of New England, 1974.

A perceptive analysis of politics in contemporary Vermont, with some good historical background.
W1a B84y

Crockett, Walter H. *Vermont: The Green Mountain State*. 5 vols. New York: Century History Co., 1921-23.

Slow-paced and outdated, but still the most detailed history of Vermont through 1920.
W1 C871

Fuller, Edmund. *Vermont: A History of the Green Mountain State*. Montpelier, Vt.: State Board of Education, 1952.

Elementary and long out of date, but still used as a text in many Vermont schools.
W1 V598v

Graffagnino, J. Kevin. *The Shaping of Vermont: From the Wilderness to the Centennial 1749-1877*. Rutland: Vermont Heritage Press and The Bennington Museum, 1983.

An attempt to look at Vermont's early history through the state's 18th- and 19th-century cartographic heritage.
F W1a G758s

Hall, Benjamin H. *History of Eastern Vermont*. New York: D. Appleton & Co., 1858.

A valuable study of early Vermont east of the Green Mountains, with a biography chapter and useful appendices.
W1a1 M14h

Hall, Hiland. *The History of Vermont, From Its Discovery to Its Admission into the Union in 1791*. Albany, N.Y.: J. Munsell, 1968.

Detailed and influential study, although modern revisionist historians have questioned Hall's conclusions about early Vermont.
W1a1 H142h

Haviland, William A., and Marjory W. Power. *The Original Vermonters: Native Inhabitants, Past and Present*. Hanover, N.H.: University Press of New England, 1981.

A detailed scholarly study of Vermont's Indian cultures.
W1 H299o

Hemenway, Abby M., ed. *The Vermont Historical Gazetteer*. 5 vols. and index. Various locations and printers, 1867-91.

Arranged by county and town, contains a wealth of information on local Vermont history through the Civil War.
W1 V591h

Jellison, Charles A. *Ethan Allen: Frontier Rebel*. Syracuse, N.Y.: Syracuse University Press, 1969.

A fine biography of Allen, with much valuable background on 18th-century Vermont.
W3 A1534j

Jones, Matt B. *Vermont in the Making 1750-1777*. Cambridge: Harvard University Press, 1939.

Scholarly, detailed history of Vermont's turbulent pre-Revolution period.
Wlal J721v

Judd, Richard M. *The New Deal in Vermont: Its Impact and Aftermath*. New York: Garland Publishing, Inc., 1979.

Scholarly history, valuable for the study of 20th-century Vermont.
Wla J885n

Ludlum, David M. *Social Ferment in Vermont 1791-1850*. New York: Columbia University Press, 1939.

Important study of various social issues and reform movements in antebellum Vermont.
Wla2 L966s

Morrissey, Charles T. *Vermont: A Bicentennial History*. New York: W. W. Norton & Co., 1981.

Interesting mixture of history and personal observation, centered on Vermont's heritage.
Wl M834v

Muller, H. Nicholas, III, and John J. Duffy. *An Anxious Democracy: Aspects of the 1830s*. Westport, Conn.: Greenwood Press, 1982.

Scholarly look at several examples of social ferment in Vermont during the 1830s.
Wla2 D874a

Muller, H. Nicholas, III, and Samuel B. Hand, eds. *In a State of Nature: Readings in Vermont History*. Montpelier: Vermont Historical Society, 1982.

Valuable compilation of the best recent scholarship in Vermont history, with useful editorial essays and notes. An essential volume for anyone starting on the study of Vermont's past.
Wla Inl

Newton, Earle W. *The Vermont Story: A History of the People of the Green Mountain State 1749-1949*. Montpelier: Vermont Historical Society, 1949.

Somewhat out of date, but still an essentially sound and readable survey.
W1 N48v

Stilwell, Lewis D. *Migration from Vermont*. Montpelier: Vermont Historical Society, 1948.

Scholarly study of early emigration from Vermont and its causes.
W1 St556m

Swift, Esther M. *Vermont Place-Names: Footprints of History*. Brattleboro, Vt.: Stephen Greene Press, 1977.

Interesting and useful compilation of material on Vermont local history.
W1 Sw54v

Van de Water, Frederic F. *The Reluctant Republic: Vermont 1724-1791*. New York: The John Day Co., 1941.

An enjoyable overview, probably the most readable traditional interpretation of early Vermont.
W1a1 V286r

Vermont History.

The quarterly journal of the Vermont Historical Society. *Vermont History* and its predecessors, dating back to 1930, contain an invaluable variety of scholarly articles on Vermont's past. Indexed.

Williamson, Chilton. *Vermont in Quandary 1763-1825*. Montpelier: Vermont Historical Society, 1949.

Important revisionist study of early Vermont, centering on west-side political and economic issues.
W1 W676v

MORE THAN JUST A PRETTY PLACE

MAPS, PHOTOS, AND THE HISTORY OF SOUTH HERO

A CURRICULUM UNIT DESIGNED BY LINDA MORRIS

Local history is a particularly valuable way to introduce students to both research skills and the discipline of history. Techniques and concepts used in gathering information about South Hero have a much wider applicability. The activities described in this unit could with some modification be used in any community in the state.

DEFINITION

This is an introduction to the history of South Hero, Vermont, in the past one hundred years, which uses old and new photographs, postcards, diagrams, maps, and written records of the town.

Through the use of maps and photographs of the students' hometown, I am attempting to capture their attention to investigate the area in which they live. Sixth graders in South Hero tend to be egocentric, so I will begin with what they know and like at present and show them how to peel back layers to get to the core of our apple-growing/farming/bedroom community, find out a bit of background of the town, and possibly understand better what makes the town a special place in which to live.

OBJECTIVES

1. After a lecture on point of view in pictures and maps, the student will be able to locate objects and places, regardless of the orientation of the visual.

2. After a classroom presentation comparing the camera angles of photographs to the bird's-eye views of maps, the student will be able to point out differences between a map and a photograph of the same place, cite reasons for those differences, and suggest the probable camera placement with some degree of accuracy.

3. After a class discussion on the different key symbols of a map and their necessity, the student will be able to list characteristics of an area, answer teacher-and-student-generated questions about a variety of locales, and compare different maps of the same area by noting the changes of facilities, public building locations and uses, road placement and surfaces, and land surfaces and use, using only the map legend.

4. After a classroom presentation of the various sources and clues investigators use to date photographs and maps, the student will be able to estimate the date of a photograph or map to within ten years by using dated photographs, diagrams, maps, and written records of the town.

PROJECT TEACHING PLAN

Lesson 1: Floorplans

Materials: class sets of classroom floorplan, library floorplan, and school floorplan;
blank/graph paper;
rulers;
pencils

Day 1:

Discuss meaning of:		
	bird's-eye view	map
	scale	floorplan
	location	point of view
	orientation	diagrams

use of abbreviations

Have students

1. view current floorplan of classroom
2. pick out and label own desk
3. pick out and label desks of two other students, the bookcase, and sink unit
4. check each other's maps for accuracy

Day 2:

5. change the desks around in room slightly
6. give out new classroom floorplan
7. go through steps 2 through 4 again
8. discuss any differences in success of task

Day 3:

9. using library floorplan find Vermont collection, check-out desk, reference shelves, magazine shelves and label own copies of maps; put this attempt away
10. try it again standing in hallway (not entering learning center proper)
11. check each other's accuracy on both attempts

Day 4:

12. take tour of entire school
13. on school floorplan label office, our classroom, music room, custodian's closet, fire extinguisher

Day 5:

14. draw a room at home from memory (bird's-eye view)
15. for homework, check accuracy
16. design dream room (optional)

Lesson 2: (Aerial) Photographs versus Maps

Materials: pairs of photographs and maps of places in South Hero;
paper;
pencils

Day 1:
Discuss: perspective; aerial; camera angle
Review: point of view; definition of maps and photographs

Have students
1. note differences within pairs
2. discuss what type of information can be obtained by using each source
3. discuss which source would be more helpful in determining height, size, entrances, street location, etc.
4. discuss why certain items look bigger, smaller, or do not appear on certain maps or photographs

Day 2:

5. have students write down differences in the pairs and probable camera angles
6. have students suggest reasons for the differences
7. have students work in groups to determine if each difference has been noted

Lesson 3: Map Key Symbols

Materials:
as many different maps as possible;
South Hero maps;
one or two class sets of similar map;
Vermont map of two different years;
paper;
pencils

Day 1:
Discuss: keys; legends; symbols; abbreviations; necessity for keys/legends/symbols

Have students

1. answer questions such as: what is the symbol used for picnic area? which symbol is used to denote a town of 2,500-5,000 people?

2. ask each other questions in small groups or to large group

Day 2:

3. compare availability of facilities in an area by looking at 2+ maps of the same place
4. compare population changes
5. compare road changes

Day 3:

6. look at maps of South Hero
7. note symbols used
8. cite changes in public building locations and uses
9. answer teacher-and-student-generated questions about road surfaces, land surfaces, shoreline changes

Lesson 4:

Materials:
photographs, with and without dates labeled;
maps, with and without dates labeled;
town reports for years covered by the "undated" photographs and maps;
town records for the years before and after "undated" photographs and maps;
pictures of tree sizes showing ages of trees and average size of trees that age;
source book of automobile history;
source book of important historical events;
source book of clothing styles, hair styles, furniture styles

Day 1:
Discuss: clues used by investigators to accurately date events, pictures, maps, etc. (styles, sizes of trees, types of trees, building uses, locations, cornerstones, cross-checking of references)

Day 2:
Have students
1. examine old photographs and maps
2. estimate date of item
3. give reasons for that estimation
4. compare estimate to actual date
5. discuss success or disagreement

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LIMNERS AND LANDSCAPISTS: VERMONT FOLK ARTISTS

BY NANCY MULLER

Folk art provides an excellent vehicle for exposing students to Vermont's heritage because of its direct visual appeal and because the objects--quilts, naive paintings, carvings, and other handmade items--are things with which we are all familiar. The objects also lend themselves readily to questions. "Why does that little boy in the painting wear a dress?" "What kinds of tools and materials were used to make this decoy?"

Historically we have looked at folk art in three ways. The earliest American collectors were a group of painters and sculptors affiliated with the Hamilton Easter Field School of Painting and Sculpture in Ogunquit, Maine. These artists appreciated the direct and often abstract methods in which the folk artists worked, methods which they were consciously developing in their own work. In 1924 the first exhibit of folk art, entitled "Early American Art," was held at the Whitney Studio Club. Like many shows since, the objects were displayed on pedestals or against plain walls as works of art, with only brief identifying labels. Unfortunately, as interest in folk art accelerated, many objects were collected only for their aesthetic appeal. Removed from their geographic and cultural associations, they became attractive things--the names of their makers, along with all of their associations, forgotten.

The second way in which folk art is viewed focuses on its ethnic or regional origins, a more anthropological approach in which the roots of ideas and designs are traced and traditions explored back to earlier sources. Mary Comstock's bed rug in the Shelburne Museum collection, made in Shelburne in 1810, can easily be interpreted in this manner by tracing its inspiration to the Scandinavian rugge, a bed rather than floor covering which was needle-worked rather than hooked. This emphasis on tradition in folk art is a major focus of the important exhibit, "Always in Season: Folk Art and Traditional Culture in Vermont."

The third way in which to view folk art, while recognizing the importance of both the artistic qualities of the object and the traditional sources of its creation, places the object in a fuller social and historical context in an attempt to discover the ideas, attitudes, values, geographical location, materials, economic conditions, and skills which produced it. Since few diaries, letters, or other written sources exist to tell us about the lives of most of these folk artists, one of the few ways we can come to know them is through their work. By exploring the context in which their creations were developed, we can better understand not only the objects but also their makers and their times.

While we may think of folk artists as naive and provincial, they did not work in a cultural vacuum; they were aware of a much broader world than we often realize. A folk craftsman may have been influenced by traditions beyond the world of Vermont, or even New England. In portrait painting, a debt to tradition is immediately apparent. From the time of the Renaissance when artists began to paint their subjects in a realistic manner and portraits became an important art form, a number of conventions developed which continue to be seen in portraits to the present day. Half- or three-quarter-length figures, dressed in their best finery, are often shown seated against a landscape (often the landscape appears through an open window), framed by draperies, columns, or other architectural devices. The sitter often holds something or has near at hand certain "props" associated with his occupation, gender, or age. Thus, a portrait of a sea captain might include a view of his ship through the window, a lawyer would be surrounded by books, a doctor might appear with a skull, little girls carry flowers or dolls, and small boys have whips, drums, or hobby horses.

By the end of the seventeenth century mezzotints of famous European portraits, usually of the nobility, were readily available in America. An artist would copy a pose, costume, or setting from one of these prints to give dignity and authority to his painting. Thus we find in an early Hudson River portrait of Pierre von Courtland (Brooklyn Museum), painted about 1720, a charming vignette of a young boy in a scenic landscape, petting a baby deer. This background, however, including the deer, derived from a mezzotint of 1695 from Sir Godfrey Kneller's English portrait of Lord Buckhurst and Lady Mary Sackville. Thus not only was the deer not Pierre's pet as one might suppose from this portrait, but the landscape shown is English, not a Hudson River view. It is therefore extremely important to understand the role that prints and conventions in portraying people had as sources for the folk artist. One cannot assume that the costume, furniture, landscape, or other parts of a portrait necessarily portray something that existed in the world of the sitter.

Rev. Joseph Steward's large portrait of *Eleazar Wheelock* (Dartmouth College), the first president of Dartmouth, makes this clear. When commissioned by the college's trustees after Wheelock's death, Steward relied on a small miniature of Wheelock and his own memory (having graduated from the college in 1780) to paint the portrait. Included in the painting is a romanticized view of Hanover through a draped, open window, rows of books to Wheelock's right, and an elaborate, patterned carpet. Steward has given Wheelock prominence by using these devices, but the portrait presents a glamorized view of Hanover and Wheelock's house.

Two of the earliest portraits found in Vermont depict *Ebenezer and Samuel Crafts* and *Mrs. Mehitable Crafts with Daughters Lucretia Matilda and Augusta* (Craftsbury Commons Library). These works, painted in 1781 by Mrs. Crafts's brother, the Woodstock, Connecticut artist Winthrop Chandler, include the conventional poses and carefully detailed costumes characteristic of folk art. Chandler, like most other artists, relied on other occupations for income, advertising as a gilder, carver, and house painter.

Ralph Earl, a Connecticut artist trained in England, was exposed to the work of the American-born Benjamin West and John Singleton Copley and to that of the court painter, Sir Joshua Reynolds. In 1789 he came to Bennington where he painted the large and impressive portraits of *Mrs. Noah Smith and Her Children* (Metropolitan Museum of Art) and *Noah Smith* (Chicago Art Institute). Relying on all of the formulas of fine portraiture, Earl depicted the Smiths wearing their finest clothing in traditional poses. Judge Smith's portrait depicts him holding a map of Bennington while books (including Johnson's *Poets* and Pope's *Illiad*), attesting to his education, line the shelves behind him; a view of Bennington through an open window completes the scene. Like Steward, Earl gives substance to these portraits by relying on traditional forms.

Another Connecticut artist who made his way to Vermont in its earliest years was William Jennys. Nineteen portraits of Vermonters by Jennys have been located to date. From a bill existing at Old Deerfield for portraits of Dr. William Stoddard Williams and his wife, dated 1801, we know that Jennys charged $12.00 for each portrait plus $12.00 for the frames. (By 1807 he charged $25.00 for a portrait of James Clarkson of Newburyport, Massachusetts, a sizeable amount of money in that time.)

In Norwich on April 20 and 21, 1802, Jennys painted *Reuben Hatch* and his wife, *Eunice Denison Hatch* (Lyman Allyn Museum). Jennys obviously painted quickly, in a direct, realistic way. While sometimes unflattering in his realism, Jennys, too, was aware of conventional portrait styles as is evident from his largest and most ambitious pair of paintings found to date, portraits of the Rutland lawyer *Cephas Smith, Jr.*, and his wife, *Mary Gove Smith with Baby, Mary Page Smith* (Boston Museum of Fine Arts). Cephas appears seated at a table, with inkwell and quill, while draperies with tassels (and no window in evidence) frame both portraits.

A Vermont-born painter about whom we know a great deal thanks to his journal which survives,[1] is James Guild of Tunbridge who called himself a "peddler, tinker, schoolmaster and portrait painter." A small portrait of *Cheney Smith* (Barre Historical Society) illustrates Guild's direct style. Guild's journal describes his increasing success (and one assumes improved skill) as he moves through New York State, Vermont, Boston, Philadelphia, and eventually to South Carolina, painting miniatures. In three months in Philadelphia and New York City he earned $200. His earliest works appear to be miniature profiles in ink and watercolor on paper with costume details carefully described. Later he painted in oil on ivory.

Several Vermonters worked in the Springfield area. They include Asahel Powers (1813-1843), the son of a Springfield farmer. Beginning to paint at age eighteen, Powers created a series of colorful and lively portraits, usually on wood, in the early 1830's. They include *Judge William Harris* of Windham (privately owned), painted ca. 1831; *Mrs. Susan Fisher Chase* (Springfield Art and Historical Society), one of four Chase family portraits done on the same day in September, 1832; and separate portraits of *Mr. and Mrs. J. B. Sheldon* (National Gallery). Most of Powers's portraits include painted or upholstered chairs, each one recognizable if distorted, a "drapery" or drapery-like pattern in the background, and meticulously painted clothing and other details. By 1840 Powers had moved across Lake Champlain where his portraits painted in Clinton and Franklin counties changed radically. Much more realistic, with greater depth, and a much improved sense of perspective, these portraits give the impression that Powers was influenced by an experienced painter. The identity of this person remains unknown, but Powers's portraits of *Benjamin Clark* and *Mary Smith Clark* (privately owned) of Malone seem to be the work of an entirely different hand than the Vermont portraits. Unfortunately, Powers was not to live long enough to further develop his talents; he died in Olney, Illinois at the age of thirty.

Horace Bundy (1814-1883), born in Hardwick where he began painting on country cutters, moved to Springfield after his marriage. His early portraits such as Brother and Sister with Dog (Tillou Collection) show his reliance on conventions in handling poses and props. Most illustrative of this is his ambitious portrait Vermont Lawyer (National Gallery) which includes not only a column and drapery but a bookcase full of legal tomes and a desk with accessories. Bundy's later portraits such as Helen Pennock (private collection) show the influence of photography on his work. The development of the daguerreotype in 1839 caused a dramatic loss of jobs for portrait painters since these photographs, taken in only a few minutes, cost about twenty-five cents compared to the $5.00 or more which most portraitists charged. An Adventist minister, Bundy spent the latter part of his life caught between his desire to preach and the economic need to paint. During his last years in Concord, New Hampshire, he painted portraits from photographs taken by his son.

Zedekiah Belknap (1781-1858) worked south of Springfield in the Weathersfield area after his graduation from Dartmouth in 1807. His portraits, often on wooden panels, depict pleasant-faced figures with large, round eyes, full lips, and flat ears. Since many of his subjects are identified, we can often find out much about them and hence have a better understanding of the sitter's world. One such person is Asa Knight (private collection) whom Belknap painted ca. 1832. Knight's store, once in Dummerston, Vermont, has been moved to Sturbridge Village where it has been meticulously restored, using Knight's own inventories in authentically restocking the shelves.

Another Springfield artist was Aaron Dean Fletcher, born on Parker Hill in 1817. As a child his talents both as a painter and violinist were recognized, and he was painting portraits of his friends and neighbors by 1832. In 1837 Fletcher painted Benjamin Smith and his wife Lucinda Smith (private collection) along with a double portrait of two of their children, Fanny and Johnnie. A late nineteenth-century photograph of the Smith living room in Maple Grove, Saxtons River, shows the three portraits hanging prominently near the mantle, indicating the respect that the family accorded them. Following several of his brothers, Fletcher moved to Keeseville, New York where he continued a life of "blessed singleness." An eccentric figure, he is remembered striding down the center of the village in cape and top hat. The invention of the daguerreotype affected his market for portraits; he found some success by turning to the landscape for a subject, painting carefully done works such as Ausable Chasm (Shelburne Museum). No paintings by Fletcher are known after 1862. He never owned his own house, and at his death in 1902, Fletcher left most of his income to the Home for the Friendless in Plattsburgh.

The Cornwall, Vermont artist, Sheldon Peck (1797-1868), developed a distinctive style that changed little through his career. Characteristic of his portraits are tightly pursed lips, piercing eyes, and prominent foreheads. Beginning to paint locally in 1820, Peck was in Burlington by 1827 and then went west, first to Jordan, New York and finally to Lombard and Chicago, Illinois. His later portraits are full length and in several instances include trompe l'oeil frames as part of the canvas.

William Dunlap (1766-1839) represents the kind of artist who progressed from what could be considered a folk style to that of a thoroughly professional portraitist. While not a Vermonter, he returned to the state over a period of years. His early portrait of Mary C. Denison Dana (Woodstock Historical Society) contrasts with his later highly proficient paintings of John Adams Conant and his wife of Brandon (Metropolitan Museum of Art). The Rutland Herald of July 6, 1830, commented on Dunlap's arrival in the state, calling him "the celebrated history and portrait painter." During this trip to Vermont he exhibited an enormous copy of Benjamin West's Death on a Pale Horse, twenty-one by sixteen feet, in the Rutland courthouse, charging twenty-five cents' admission. The painting attracted wide attention, attesting to both the taste of Vermonters for historic themes and the tremendous respect which West attracted.

The Chelsea-born painter Keene West Davis is an example of an artist who earned his main livelihood otherwise, in his case as a farmer in Williamstown, Vermont. His portrait of his relative, Susan Watson Simons (Barre Historical Society) shows quite a degree of competence, affirming his nephew's remark that "Uncle Keene was. . . more of an artist than a farmer."[2] He is believed to have charged about $10.00 for a portrait. Later in his life, Davis moved to Evans, Colorado where he died in 1872.

The prolific Vermont painter Benjamin Franklin Mason, born in 1804 in Pomfret, was crippled as a child, probably from polio. Untutored except for training from Thomas Ware who in turn learned from Abraham G. D. Tuthill, Mason's skill and sophistication increased significantly throughout his life. His portrait of Mrs. Lebbeus Harris (Shelburne Museum) of 1830 illustrates his earlier style, while a portrait of The Ripley Children (private collection), despite some awkwardness, shows an awareness of high style group portraiture and a willingness to undertake a complex problem. The Rutland Herald of June 16, 1847 remarked, "As a painter [Mason] stands deservedly high and well may Vermonters feel proud in placing him among other distinctive artists who have sprung from her green hills." After a number of years of travel in New York State, Wisconsin, and Vermont, Mason built a house in 1861 in Woodstock where he remained until his death in 1871. A late work, the portrait of *Lydia Francis Woodward* (Woodstock Historical Society), and many portraits in the Vermont State House illustrate the high degree of proficiency he attained later in his life.

Alonzo Slafter, born in 1801, studied only briefly with Mrs. Abigail Henderson of Newbury before moving to Bradford where he lived alone for the rest of his life. Despite his sensitivity and reserve, Slafter was not removed from economic exigencies as a surviving letter to one of his subjects, *James Beattie* (Shelburne Museum) reveals: "Friend Beattie, I do not like to . . . make a journey for the purpose of executing a single likeness as I should be delayed in the drying of the work equivalent to the time required for two portraits."[3] Beattie's wife Mary Jane was painted at the same time. Three paintings of the Parker family of Bradford, *Judge Joseph Parker*, his wife *Amine*, and a double portrait of their children (The State Historical Society of Wisconsin) reveal Slafter's exceptional talent which produced portraits far beyond the competency of most folk artists.

As we have seen, the daguerreotype affected the market for portraits. Some portraitists, like Aaron Dean Fletcher turned to landscape painting briefly. A number of Hudson River and Luminist painters visited Vermont in the 1850's, including Frederic Church, Albert Bierstadt, Sanford Gifford, Asher Durand, Martin Johnson Heade, and Jerome Thompson. Others, like Charles Lewis Heyde, settled in Vermont permanently. While these artists undoubtedly influenced local painters, prints were another major source of inspiration for landscape painters. Virtually every academy instructor teaching "the ornamental branches" relied on prints for students to copy. Susan Whitcomb, for instance, used Frances Jukes's 1800 engraving of Mount Vernon in 1842 when she painted her version as a student at the Vermont Literary and Scientific Institution in Brandon (Abby Aldrich Rockefeller Folk Art Center). While taking some artistic liberties, particularly in the way she painted trees, Susan's copy is quite faithful to the print. Another example of this copying is Mary Jane Camp's watercolor, *Fairmount Waterworks, Philadelphia* (Shelburne Museum), painted at Thetford Academy from a lithograph of J. C. Wilde of 1838. Horace Bundy, too, painted from prints, as his *Blue Mountains* (Shelburne Museum) illustrates. His source was a lithograph, entitled *American Harvesting Scenery*, issued by the American Art Union in 1850 from an original painting by Jasper Cropsey. The American Art Union was enormously successful in selling prints. For an annual subscription fee of five dollars one received not only lithographs but a chance at owning an original painting through a lottery. Ads for the American Art Union were appearing in the *Rutland Herald* by 1844, and sample lithographs were displayed in various cities to entice new subscribers. Copies of prints are the most commonly found examples of folk art.

A number of folk artists in Vermont turned to nature, rather than prints, for inspiration. The Castleton artist, James Hope, commented, "There is no ready market but [landscape painting] possessed my soul."[4] His minutely detailed paintings of Castleton and two versions of Clarendon Springs (Shelburne Museum and the Currier Gallery of Art) show a compulsion for accuracy. Hope was to write of two artists, "one famous through color power--the other through majesty of line who helped me with most grateful results."[5] One of these painters was Asher Durand, the other probably Frederic Church.

In 1873 a remarkable landscapist came to Vermont. At a time when large, clear photographs were readily available, James Franklin Gilman (1850-1929) preferred the older media of paint, chalk, or pencil to depict the farmscapes of Vermont. His tidy visions give us a great deal of information about farming practices, fences, land patterns, landscaping, animals, and buildings. Working in the Barre-Montpelier area, Gilman received board and room in exchange for his paintings of neighboring farms and houses, taught at Goddard Seminary, and wrote a pamphlet, "Instructions in Pictorial Art for Home Study." Unfortunately for us, his beautiful paintings of Vermont farmscapes ceased when he left the state to join Mary Baker Eddy and the Christian Science movement. Two examples, Ira Morse Farm and Towne Farm (both private collections), attest to his unusual talent.

From this brief look at folk art in Vermont it is apparent that paintings are only one vehicle for learning about Vermont's heritage. As we keep in mind the role that prints and traditional props and poses played in American folk painting, we can discover not only what things looked like but also something of the value system to which people responded. Nor is it paintings alone which we can examine in this way: other folk objects lend themselves to the same analysis. Most of us can find locally needleworked, carved, or painted objects made by family members or neighbors. By using these folk objects to explore Vermont's heritage, we not only learn more about the lives of ordinary Vermonters but also about their world.

NOTES

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2. Marion Faye Stickney, "Sketch of Keene West David Family of Williamstown, Vermont," unpublished manuscript, 1945, Vermont Historical Society, Montpelier.

3. Slafter to Beattie, 1840, Shelburne Museum MSS Collection.

4. David S. Brooke, "A View of Clarendon Springs by James Hope," *The Currier Gallery Art Bulletin* (Autumn 1970).

5. Ibid.

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"Woodcarver, Herbert Wilcox of St. Johnsbury" (Winter 1950-51):42.
"The Mysterious Rooster" [Woodcarver Edmund Brown] (Winter 1952-53).
"Furniture in Vermont" [H. T. Cushman] (Spring 1953): 22.
"Ballard Pottery" [Burlington] (Summer 1953):52.
"Powers, Furniture Makers of Lyndon" (Fall 1953):54.
"Bessie Drennan, Primitive Artist" (Spring 1955):39.
"Bennington Potters" (Winter 1961):42; (Winter 1957-58):32.
"Quilts" (Spring 1963):2.
"Carvers in Stone" [Gravestones] (Autumn 1964):46.

VERMONT FOLK ART

BY MILDRED AMES, DIANE LYONS,
ANN J. SMITH, AND JOHN ULRICH

INTRODUCTION

What insights into the lives of early Vermonters may be gained by exposing students to the folk art, or artistic creations and expressions, of Vermonters?

Learning about the folk artists and craftspersons as individuals, and the role that arts and crafts played in the lives of Vermonters, can help develop an appreciation of the folk art of Vermont and keep alive much of our Vermont heritage.

Some people define "folk art" as a strictly decorative form of expression of the lives, interests, and values of Vermonters. They argue that these objects (or expressions) had no practical value. Others feel that utilitarian objects, decoratively embellished, are also a legitimate form of folk art and may have served to brighten an often dreary task. Whatever the precise perception of Vermont folk art, there is real value in examining a wide variety of its expressions, and especially in preserving this important facet of Vermont's history and culture.

A student-made example of folk art, whether a product or process, will be a major part of the unit, along with a written or oral presentation of the learning about Vermont folk art.

OBJECTIVES

1. After researching a folk art or craft, the student will be able to write about how the art or craft related to the everyday life of the individual Vermonter, his family, and his community.

2. After interviewing a craftsman, the student will be able to write a paper discussing the process involved in the art or craft, and how the craftsman learned or was taught the craft.

3. After a classroom presentation, and/or a trip to observe a local craftsman at work, the student will complete a project demonstrating the learned art or craft.

The connection of folk art with the lives of Vermonters and with Vermont itself needs to be understood by the student. Below are questions for the teacher to consider when examining this connection. The teacher may direct student research to address some of these questions. It should be kept in mind that music, dance, and storytelling are considered folk arts.

Did the craft begin or evolve in Vermont?
How old is the craft?
Is the craft unique to Vermont?
Does the craft incorporate matter/materials easily accessible in Vermont?
Does the craft reflect seasons/a season in Vermont?
Is an occupation found in Vermont reflected in the craft?
Does the craft have an important or necessary function in its creator's everyday life?
Is the craft linked to a specific area of Vermont?
Does the craft reflect a certain time period in Vermont?
Has the craft come from elsewhere and been adapted to Vermont life?
Is the craft associated with a particular age group?
Is the craft associated with a particular ethnic group?
Is the craft associated more with one sex than the other?

OBJECTIVE #1

Folk arts and crafts made the life of the early Vermonter bearable. Vermont's men and women lived in a hostile environment of short summers and long winters. They worked most of their waking hours to make a living. Usually they were far away from the community and even the country where they were born. For the early Vermonter, a creative and social outlet was a matter of necessity. Many of their arts and crafts, such as the making of the early wooden bureaus, not only served useful purposes, but also uplifted the spirit.

There was no one folk art or tradition. Then as now, newcomers brought their art forms with them, and they in turn learned from the people already there. Some of the past influences on folk art are:

Yankee (settlers from Massachusetts and Connecticut)
  -Furniture making
  -Stencils

Native American
- -Cooking
- -Decoys
- -Hunting and fishing tools
- -Pottery

Farmstead
- -Cooking
- -Quilting
- -Sugaring

Ethnic (Finns, French, German, Irish, Italians, Poles, Spanish, Swedes)
- -Cooking
- -Music/Dancing
- -Stone/Carving work

Itinerant
- -Portrait painting
- -Traveling shows

Rural
- -Dances
- -Quilting
- -School and church socials

OBJECTIVE #2

The interview with a craftsperson acts as a major resource in this study of Vermont folk art. It should be kept in mind that dance, music, and storytelling are considered part of folk art.

Below are questions for teachers to consider when preparing students for interviews. A brainstorming exercise with students would create questions reflective of the grade level of your students.

1. How long have you worked with your craft?
2. Did you learn the craft on your own, or was it taught to you?
3. Do you feel students can learn this craft?
4. Do you find your craft reflecting some facet of life in Vermont?
5. Has this craft been associated with your family?
6. Does your craft require much practice?
7. Is your craft expensive to do?
8. Does your craft require special skills?
   " " tools?
   " " materials?
   " " location?
9. Is your craft connected to your job?

10. Do you sell your craft?
11. Is your craft done at specific times during the year?
12. Do you like to share your craft?
13. How long will you continue to work at your craft?
14. Why did you choose to do this craft instead of something else?
15. Have you ever taught your craft to another person?
16. Is the craft done individually or by a group?
17. How long does it take to complete the craft?

OBJECTIVE #3

Following is a list of possible projects in which students may participate. It is written as a resource list for teachers and is by no means complete. Teachers should personalize it, utilizing talents of citizens in their communities.

1. Design and make:
    a. a map of your county which shows the historic sites, industries, or anything else which exemplifies life in your county.

    b. a gravestone design that reflects the life of one of your ancestors.

    c. a basket.

    d. a miniature village.

    e. an apple-head doll.

    f. a weathervane that tells about you or one of your neighbors.

    g. a butter mold.

2. Make a quilt about Vermont. Each student can make a square depicting something about Vermont, or a group of students can make a quilt using construction paper squares, drawing and coloring squares, or using cut-up paper as appliques.

3. Using balsa wood or soap, carve an animal native to Vermont or another object of the student's choice.

4. Take pictures of examples of folk art found on buildings in your town, i.e., decoration in brick work, roof patterns, house trim, weathervanes. Make into a display.

5. Make a pinch pot or coil pot out of clay.

6. Make paper dolls. Research a period in Vermont history and make clothes of that period.

7. Learn a song or a dance and teach it to the class.

8. Write words to a known tune that tell of an activity in Vermont.

9. Design a sign which could be placed in front of a shop on a village street or could advertise your particular folk art object.

SAMPLE EXERCISE

Maple sugaring is a facet of Vermont that a student may choose to study and relate to folk art. Below, as an example, are some topics that could be examined using this approach.

1. Write a paper on sugaring in Vermont.

   How has it evolved through the years?
   How is it affected by weather? etc.

   Visit a sugar house.

   Make maple sugar
      -tap trees
      -collect sap
      -boil sap

2. Locate a craftsperson who has developed a craft related to sugaring, e.g., a diorama of a sugar house.

   Interview the craftsperson.

3. Design and make your own project, e.g., a diorama of a sugar house.

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For a list of resources about Vermont folk art, see Nancy Muller's bibliography, pp. 45-46.

TEACHING VERMONT POETS AND POETRY:
THE EXAMPLE OF DAVID BUDBILL

BY FRIEDA GARDNER

> North . . .
> to ancient, rounded mountains
> all ledge and rock outcropping
> yet softened green by forest,
> maple, beech, birch, ash and poplar
> larch, spruce, hemlock, cedar, pine
> and fir--pointing toward the sky.
>
> --David Budbill, "Journey for the North"

We live with poetry all around us: song, TV jingles, and snatches of conversation. Yet, many of us, faced with studying poetry, rebel. Obviously, poetry makes difficult demands on those who would teach it. Yet, the beautiful, the enlightening, the intelligent qualities of poetry must not be denied to students simply because a teacher anticipates an unwilling audience. What can be done? First, teachers of poetry can and must seek to demystify the art. Poetry need not be difficult, academic, or weird to be good; in fact, good poetry often informs the senses more clearly than the most precise prose. Second, and perhaps more important, teachers must love the poems they teach.

Much can be taught about Vermont using poetry. Vermont poetry offers its readers a clear sense of what it means to live in Vermont. Often a poem captures the elusive tensions between the landscape and the men and women living there.

> Drawn toward this place by dream, we,
> like those who came before, for reasons we can't speak,
> take root, become this place, define it.
>
> We are here and always leaving.
> We are water, like the river,
> just passing through.

These lines from David Budbill's poem "Journey for the North" (From Down to the Village [New York: The Ark 15, 1981], p. 23), like those quoted at the beginning of this piece (ibid., p. 15), reflect something of the special quality of the Vermont landscape which makes it attractive to poets and students alike. In fact, "Journey for the North," which is a poetic reconstruction of the memoirs of Seth Hubbell who came to northern Vermont in 1798, could serve as a marvelous introduction to Vermont history in general.

David Budbill, a contemporary Vermont poet living near Wolcott, is, like many others of his generation, a Vermonter by choice. (This should not disqualify him from being considered a Vermont poet since Vermont's poet laureate, Robert Frost, was born in San Francisco.) Budbill came to Vermont twenty years ago after studying at Union Theological Seminary and hails originally from Ohio. His poetry, published in two books, From Down to the Village and The Chain Saw Dance (Johnson, Vt.: The Crow's Mark Press, 1977), contains marvelously honest and affectionate portraits of Vermont people and places. Judevine, Budbill's fictional village which is fictional in name only, is home to Roy McInnes, a welder ("When you shake his hand his grip is warm and gentle / and you can feel the calm he carries in his person / flow into your arm"), and Jerry, who keeps the local garage decorated by an "old washing machine metaphored to flower pot," and many others.

Much of Budbill's poetry could be used successfully by elementary or high school teachers. (The popularity of Budbill's children's books, Christmas Tree Farm, Snowshoe Trek to Otter River and Bones on Black Spruce Mountain, might make teaching his poetry singularly effective with fourth-, fifth-, and sixth-grade students.) His telling portraits of people and places and his selection of precise details to celebrate the spirit and grit of Vermont's common man and woman lend themselves to effective classroom discussion. I will cite some specific examples. In From Down to the Village, the poem "Abraham Washington Davis" reminds us that even small northern villages have "dark memories of dark men" and comments eloquently on the cruelty and sadness of racial hatred. "Raymond and Ann," another poem in the same work, is a lyrical tale of strong love and affection between an aging farmer and his wife. Budbill celebrates the strength of this couple and their union both with one another and with their land.

Others of Budbill's poems contain a wry Vermont perception of some of the foibles of the modern world. Three poems in From Down to the Village--"Jerry's Garage," "The Gastronomic Triptych Which is Sam Hines' Life," and "Ben"--are particularly good examples. "Ben" describes a vagrant who wanders from Jerry's garage to half-a-dozen other homes in the village, seeking handouts. Ben wants only the necessities of life so that he can spend his days in the presence of dreams. The poem ends:

> in America only a dog
> can spend his days
> on the street or by the river
> in quiet contemplation
> and be fed.
>
> (p. 68)

David Budbill, of course, is only one of quite a large number of talented poets now living and working in Vermont.

Others may be found listed in various bibliographies. Four sources, especially, may be of interest to those wanting to teach more about Vermont poetry in particular and Vermont literature in general. First, there is Arthur W. Biddle and Paul A. Eschholz, The Literature of Vermont: A Sampler (Hanover, N.H.: University Press of New England, 1973). As an anthology of Vermont literature, this is the only game in town; with selections ranging from Ira Allen and Royall Tyler to contemporary authors, The Literature of Vermont offers a first-rate introduction to its subject. Moreover, the biographical sketches of the authors which are included at the end of the book can be used to identify figures of local interest.

Second, the Vermont Council of Teachers of English has published a map of Vermont writers and where they wrote that is entitled "Writers of Vermont: A Literary Map." It also includes a category of "sojourners" who lived and worked briefly in the Green Mountain State. Third, both the council and the Vermont Department of Libraries offer extensive bibliographies of Vermont literature and Vermont poetry, which can be used to discover new authors.

Finally, the Wilbur Collection of Vermontiana in Bailey/Howe Library at the University of Vermont houses in its W8 range the largest collection of Vermont literature, which it defines very broadly, in the state. Included in the collection is Walter J. Coates, Bibliography of Vermont Poetry (Montpelier, Vt.: The Driftwind Press, 1942), compiled in the 1940s for Vermont poets whose surnames begin with the letters A-K. Unfortunately, Coates died before completing this work. At any rate, a few hours spent browsing in the Wilbur Collection would well repay anyone interested in teaching about Vermont poets and poetry. The Wilbur Collection also houses the manuscripts of several Vermont authors including Sarah Cleghorn, a socialist, feminist, and anti-vivisectionist who wrote several good and inspiring ballads about American historical figures such as Harriet Tubman and Eugene V. Debs.

I will say little about Vermont's nineteenth-century poets although figures such as Charles Eastman, John Hayford, John Godfrey Saxe, and Julia C. R. Dorr are certainly interesting historically even if they are not particularly effective as poets. Much of the Vermont poetry of the nineteenth century was newspaper poetry written for weekly publication and often in celebration of a particular event. Much of this contains interesting historical detail, and some of it could be read to students and discussed with them.

In the twentieth century Vermont has attracted many poets, although as poet Hayden Carruth suggests, the question of what constitutes a Vermont poet remains. Those I will mention, although there are many others, are, in addition to David Budbill, Walter Hard, Frances Frost, Robert Frost, and Hayden Carruth.

Walter Hard of Manchester is a good poet, a selection of whose work has recently been selected for republication by J. Kevin Graffagnino and Walter Hard, Jr., under the title, Walter Hard's Vermont People (Middlebury, Vt.: Vermont Books, 1981). Hard writes in the traditional New England storytelling manner as if he were with a group of cronies, sitting around the country store sharing gossip about his neighbors. His portraits of Vermont characters and his bits of local color are useful historically. Hard is also a punch-line comedian whose "smart remarks" and storytelling manner make him one of the most accessible of Vermont's poets.

Frances Frost of St. Albans, who wrote in the 1920s and 1930s and into the 1940s, is another poet whose works merit reading. Her poetry, collected in works such as Hemlock Wall (New Haven: Yale University Press, 1929) and Woman of This Earth (Boston: Houghton Mifflin, 1934), is very good. Among her books of children's poetry is The Little Naturalist (New York: McGraw-Hill Book Co., 1959), which might be of particular interest at the elementary level. Frost also reflects on the Vermont landscape, particularly the loneliness and desolation bred by Vermont's long winters.

About Robert Frost, I will say little. His Vermont home at Ripton has become something of a national and Vermont shrine, and Frost is easily Vermont's best-known and most-loved poet although as a native of San Francisco who lived in England and settled in New Hampshire before retiring to Vermont, his status as a Vermont poet is complicated. What I would recommend is that you get a copy of one of the anthologies of Frost's poems (several are available in paperback) and dip into it and have a good time.

Although Hayden Carruth no longer lives in Vermont, he "farmed this poetry hill" (to use Carruth's own words) for a sufficient number of years to produce a crop of excellent Vermont poetry. Many of his poems meditate about Vermonters ("I think / Vermonters know, better than anything else, / just what a plus-and-minus tangle man is") and their "starved and stony land." In the poem "Vermont" (from which the preceding quotations are taken) in his book Brothers I Loved You All (New York: The Sheep Meadow Press, 1978), Carruth offers a splendid commentary on Vermont and its traditions which could be used as part of any secondary school's Vermont Studies curriculum. "Vermont" is a fine example of Carruth's sensitivity to the strengths and frailties of twentieth-century Vermont. Readers of this poem will confront people, problems, and paradoxes that they too will have pondered. Carruth's images ring true. And the concrete detail that he uses will provoke Vermont readers to reconsider or, perhaps to recognize for the first time, some truths about the place in which they live.

Carruth's most recent book, The Sleeping Beauty (New York: Harper & Row, 1982), is a long poem of 124 sequential parts. Travelling with the poet, the reader recognizes familiar scenes of the Vermont landscape. To share but one:

> In dark dawn to Vermont, snowflakes drifting
> Among the pines, a pickup, a Ford
> 3/4 ton, F-250,
> 4-wheel drive, rusty green with one door
> Crimped shut forever and a busted gear
> Banging in the front axle.
>
> (p. 34)

I also want to offer some suggestions about how to introduce poetry into the classroom. Clearly Vermont's poets talk about life in Vermont and people's relationships to the land and to each other. Such poetry can be used widely in the curriculum. Also poetry--especially that of Frances Frost and Robert Frost--provides wonderful descriptions of nature which offer the exact feel of a specific locality, complete with plants, rocks and weather. Poetry also celebrates historical events and historical dramas which can enhance a student's understanding of the past.

Teachers might also consider taking an "autobiographical" approach by selecting a poet from the local area and having the students research his or her life. They might then search the poetry for biographical detail and bring these materials together to help tell the story of a particular area. Yet another approach might be thematic; much Vermont poetry, for example, deals with the tension between urban and rural values produced when New England's leadership role in the nation declined. This is an important theme in American history and American literature, and it is widely discussed in Vermont poetry.

Whatever the method that teachers use to bring poetry into the classroom--above all, they should find a poet or poems they like--, they will find that it can vastly enrich their students' perceptions of Vermont's heritage.

VERMONT'S PREHISTORY: A CULTURAL APPROACH

BY ELISE CAGGIGE, NILAH COTE, AND DOUG REAVES

RATIONALE

We are members of an increasingly interdependent world which demands that we learn to live together in peace. However, ignorance and misunderstanding of cultures different from our own cause prejudice, racism, and other conflicts that interfere with our ability to live together. In order for our students to understand and appreciate cultural differences, we, as educators, must acquaint them with various cultures in our global community. In Vermont, it makes sense to begin with our Native-American culture.

Activities in this paper will focus on three areas:

I. Concept of culture
II. Existing resources on Vermont's prehistory for use with this curriculum
III. Supplemental activities

MAJOR OBJECTIVES

1. Students will actively participate in their own education, using higher-level cognitive and creative skills.

2. Students will understand the concept of culture, cultural universals, and variations.

3. Students will discover that the evolutionary nature of Vermont's prehistoric culture reflects the changing environment.

4. The activities presented here will provide teachers with a model for studying different cultures in order to stimulate their students' appreciation of other cultures.

I. Concept of culture

Before beginning the study of Native-American culture, it would be wise to introduce the concept of culture. Have your students look up "culture" in different dictionaries.

Write various definitions on the board. Form one definition that your students will understand. Example: Culture is the various customs and belief systems that make up the way of life of a group of people in a particular environment.

A. Universals

Anthropologists have found that cultures around the world have similar characteristics. These are the "universals of culture." Long lists of these universals have been generated and one condensed list is provided here:

1. Food
2. Personal and household possessions
3. Tools and weapons
4. Shelter
5. Transportation
6. Recreation, music, art
7. Language: verbal and non-verbal
8. Social organization: families, kinship ties
9. Social control
10. Economy: how to make a living
11. Education: formal and informal
12. Religion

Activity: Divide your class into small groups and have each group choose one universal. Have them make a collage showing what form that universal takes in our culture. One group may have a tool collage, another a food collage, etc. Post them around the room as a reference when studying other cultures.

B. Variations

Emphasize that all people have these same characteristics in their culture as responses to the same basic human needs but that the universals take on different forms in different cultures. Try not to look at the variations as something strange, but as something that contributes to the beauty and diversity of the world.

Activity: Have available some material things from our culture and similar items from other cultures, e.g., fork/chopsticks, stone scraper/knife, sneakers/wooden shoes, etc. Have the students match the articles according to function. Discuss which universal the matched pair represents. Reemphasize the similar needs of all people.

II. Existing Resources on Vermont's Prehistory for Use with This Curriculum

A. You will need a copy of Pam Currance's Vermont's Original Inhabitants published by the Vermont Historical Society. (Write to the VHS at the Pavilion Building in Montpelier for a copy.) The book chronicles the three periods of Vermont's prehistory (Paleo, Archaic, and Woodland), as well as the Historic period.

B. You will also need a set of materials entitled Project Outreach: 12,000 Years of Vermont's Past. (See the bibliography below for information about ordering.) The Project Outreach program includes several kits to teach students (Grades 4 to 12) what artifacts are and how to begin thinking in archaeological terms. A slide/tape show describes the different periods in Native-American history, concentrating on the cultural universals of tools and shelter. There are worksheets, games, a teacher's guide, and an annotated bibliography.

C. Other resources that would be helpful in a unit on prehistory are listed in the accompanying bibliography.

III. Supplemental Activities

The following activities are suggested to help familiarize students with Native-American culture in Vermont. The focus of these activities is hands-on and inquiry oriented. It is hoped that through the activities students, by involving themselves as directly as possible in the activities of a hunter/gatherer lifestyle, will gain a better understanding of that culture and the skills, technology, self-sufficiency, and close interaction with the environment that such a culture produced.

A. Students will draw a life-size or scale drawing of an animal that lived during the particular cultural period under discussion (Paleo, Archaic, Woodland, Historic). Students will need to research the animals they want to draw. Students will need to be instructed in the techniques of scale drawing or the transfer of small drawings to life size, using grids.

B. Students can use the drawing from Activity A to solve the problem of prehistoric human's need to find food. Knowing the size, weight, and habitat of the animal they drew, students are asked questions to help them determine how early humans might have hunted and killed the animal for food. If they have difficulty in generating ideas, portions of The Clan of the Cave Bear (particularly pp. 230-31) can be read for inspiration.

Sample discussion questions:

1. How would you kill the animal you just drew?
2. Knowing the habitat of this animal where would you expect to find it?
3. What would the land be like? Topography? Vegetation? Climate?
4. What season of the year would you usually hunt this animal? Why?
5. What time of day would you make the hunt?
6. What else would you need to know about your animal in order to have a successful hunt?
7. How abundant would your animal have been?
8. Would you have to travel far to find one?
9. What would you take with you on your hunt? Why?
10. Who else would participate in the hunt with you? Why?

The film, The Hunters, which depicts a Stone Age hunt, is available from the New York University Film Library (26 Washington Place, New York, NY 10003). It might be used to further illustrate the problems facing a prehistoric hunter.

C. Students will design and make a tool that would be needed for the hunt or for the processing of meat. A discussion about the tool's possible uses may be necessary first. Another film that's available from the New York University Film Library is Making Primitive Stone Tools, which might be useful in illustrating this art. The Clan of the Cave Bear, pp. 222-29, can also be read. See also Vermont's Original Inhabitants, p. 15, for an activity called "What is a tool?"

Sample discussion questions:

1. Out of what material might a prehistoric tool be made? Why?
2. How might a prehistoric person learn to make tools?
3. What archaeological evidence might remain as a result of tool making? Why?
4. What group of people in a prehistoric community would be responsible for making tools? Why?

D. The students will act out the events following a hunt. The life-size drawing from Activity A becomes a model for a problem-solving situation. The drawings are taken to the school playground where they are traced, using lime, sticks, or stones. Inside the outline of the imaginary dead animal, heavy objects such as grain bags or cement blocks are placed to represent its weight. To create a mood of accomplishment and excitement students can be read an appropriate excerpt from The Clan of the Cave Bear, e.g., pp. 237-43.

Sample discussion questions:

1. How much does your animal weigh in real life?
2. How many 100-lb. bags would be needed to represent the above weight?
3. What will you do with your animal? Its meat? Its hide? Its bones?
4. What tools will you use? Why?
5. Who in a prehistoric community would be responsible for processing the animal? Why?
6. What archaeological evidence might remain as a result of the butchering? Why?
7. Can you see any reason for being a mobile (nomadic) community after this exercise?

E. As a class field trip, students will forage for wild edible foods. Use Euell Gibbons's Stalking the Wild Asparagus and the "Native Americans in Vermont" unit from Rachel Walker's Great State Alive! for resources for this activity. Bring these foods (grapes, acorns, cattail roots, etc.) back to the classroom to prepare and eat them.

Sample discussion questions:

1. What tools are needed to gather your plants?
2. What tools are needed to prepare and cook your plants?
3. Were these tools available in prehistoric times?
4. Are the tools used to prepare and cook plants different from those used to prepare and cook animals? If so, why?
5. Whose job might it have been to gather plants? Why?
6. How did people in prehistoric times know what plants were edible?
7. What kinds of skills would be needed to gather plants?
8. What uses other than food do plants have?
9. What foods would you collect in each of the different seasons?
10. Where would you find the different plants? Wild rice? Nuts? Cattails? Day lilies?
11. What archaeological evidence might remain as a result of foraging and preparing plants?

F. As a class field trip, students can camp overnight to learn about prehistoric living conditions. Make a list of all those things you used that were provided for you by someone else and a list of those things which you made from your surrounding environment. Before you go read My Side of the Mountain by Jean George.

G. During deer-hunting season obtain a deer hide from a hunter in the community and prepare it for use as clothing. Use A. B. Farnham's Home Tanning and Leather Making Guide as a reference.

H. In the "Native Americans in Vermont" unit of Great State Alive!, Rachel Walker gives a list of activities which include making beef jerky and pemmican, making baskets from cattail leaves, making pottery from native clay, etc.

I. The local community is an excellent resource. Your community may have people whose skills are similar to the ones needed by prehistoric and historic native Vermonters--skills we now call "survival skills," i.e., fire making with bow and drill, stone tool making, tanning, pottery, etc.

BIBLIOGRAPHY

Audio-Visual Materials

Learning kits including 30 student booklets and read-along cassettes:

National Geographic Society. America's Ice Age Hunters. Washington, D.C.: National Geographic Society, 1980. $30.

------. American Indian of the Eastern Woodlands. Washington, D.C.: National Geographic Society, 1983. $30.

Films

Prehistoric Life in the Champlain Valley. University of Vermont, 1973. $6.00.

This is the story of early Indian occupation in Vermont with emphasis on Chittenden and Franklin counties. The film reconstructs the Indian's lifestyle in Vermont prior to the arrival of the white man.

Available from:

The Vermont Historical Society
Pavilion Building
Montpelier, VT 05602
828-2291

The University of Vermont
IDC Media Library
Ira Allen Chapel-Lower Level
Burlington, VT 05405
656-2970

Other films, including Early Americans, Tool Making, and The Hunt, are listed in the bibliography from Project Outreach.

Note: If you're searching for more bibliographic resources, the Vermont Educational Resource Center can provide you with a bibliography organized by subject heading, title, author, publication date, or abstract for educational topics of your choice. Write or call:

Dave Joslyn, Librarian
Vermont Educational Resource Center (ERIC, VERB)
State Department of Education
State Office Building
Montpelier, VT 05602
828-3124

Slides

Vermont Division for Historic Preservation, Agency of Development and Community Affairs, produced by Lauren Kelley Parren. "12,000 Years of Vermont's History-Archaeology." Project Outreach: A Public Awareness Program in Vermont Archaeology.

This program, which contains a 180-slide show with cassette tape, focuses upon the four periods of Vermont's Native Americans. Two hands-on kits, which include authentic artifacts, such as fluted points, scrapers for softening hides, hammerstones, and plummets, are also available as well as an "excavation" game, and a comprehensive teacher's guide.

Available from:

The Discovery Museum
51 Park Street
Essex Junction, VT 05452
878-8687

The Regional Center for Educational Training
11 Eldridge St., P.O. Box 759
Lebanon, NH 03766
(603) 448-6508

Resource Persons

Jeff Benay (Title IV Indian Education Program)
Franklin Northwest Supervisory Union
P.O. Box 276
Swanton, VT 05488
868-4033

The publication, Finding One's Way: A Story of an Abenaki Child, a student's book and a teacher's curriculum guide, has been developed by the Title IV Indian Education Program. The package of curriculum materials includes discovering your heritage, stereotypes and prejudices, family tree, crafts using gourds, sand painting, seed jewelry and dyes, mapping, ecology, cooking, language art experiences, lifecycles, dance, music, and study questions relating to the book.

Susan Cline and Kenneth Maskell
Abenaki Self-Help Association
Swanton, VT 05488

Speakers available on the Abenaki history and culture. All grades.

Charles Pacquin
c/o Edward H. Peck
R.F.D. #2
North Bennington, VT 05257

Mr. Pacquin is a reproducer of aboriginal artifacts. His talents include chert flaking, bows and arrows, pottery, gourd dishes, and leather crafts. He will provide hands-on material and demonstrate his craft. Fee negotiable.

Lauren Kelley Parren
Resource Agent Person
Colchester High School
Colchester, VT 05446

Lauren is available to present teachers with a workshop on Vermont's 12,000 years of history. See RAP agent catalog for more details.

Giovanna Peebles
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828-3226

Professor Peter Thomas
Department of Anthropology
Williams Hall
University of Vermont
Burlington, VT 05405
656-3884

Vermont Archaeology Society
Box 636
Burlington, VT 05402

Student's Bibliography

George, Jean. Julie of the Wolves. New York: Harper & Row, 1972.

A story of a thirteen-year-old Eskimo girl lost in the Alaskan wilderness. It includes an authentic description and details of the Eskimo way of life. The story graphically pictures the seasonal changes of the vast, trackless tundra. (Grades 6 and older.)

------. My Side of the Mountain. New York: E. P. Dutton & Co., 1959.

The adventures of a runaway boy are told as he keeps a diary. Using the natural resources available to him, he struggles for his independence and survival in the Catskill Mountains. (Grades 4 and older.)

Morrison, Velma Ford. Going on a Dig. New York: Dodd Mead Co., 1981.

Presents an overview of archaeology, including how ancient sites become buried and the techniques of excavating. Several chapters describe work at Kampsville, Illinois, the only U.S. historic site where twelve- to fourteen-year-olds are allowed to excavate under the supervision of professional scientists. The author has an enthusiastic and personal approach that might encourage young people's interest in archaeology. His work also relates archaeological information about Native Americans. (Grades 5 and older.)

Title IV Indian Education Program. Finding One's Way: A Story of an Abenaki Child. Forthcoming.

A young boy wonders about his heritage and searches for answers to his questions about the Abenaki people. (Grades 4 and older.)

Wilbur, Keith. The New England Indians. Globe Pequot Press, 1978.

Beautifully illustrated in pen-and-ink drawings, this work depicts the development of the New England Indians from the Paleo through the Historic periods. (Grades 4 and older.)

Teacher's Bibliography

Auel, Jean M. The Clan of the Cave Bear. New York: Crown Publishers, 1980.

Fiction. This is the saga of a people who call themselves the Clan of the Cave Bear. It tells how they lived and hunted and portrays the drama of human survival. Available in paperback.

Currance, Pam. Vermont's Original Inhabitants. Edited and illustrated by Jane Baker. Montpelier: Vermont Historical Society, 1978.

Non-fiction. An elementary guide to prehistoric Vermont. Includes student activities. Available free of charge.

Haviland, William A., and Marjory W. Power. The Original Vermonters: Native Inhabitants, Past and Present. Hanover, N.H.: University Press of New England, 1981.

Non-fiction. The most recent source on Vermont's archaeological evidence about the Paleo, Archaic, Woodland and historic Indian periods in Vermont. Available in paperback.

Title IV Indian Education Program. Finding One's Way: A Story of an Abenaki Child. Forthcoming.

A student's text in story form. Includes a teacher's guide for discussions, plus related activities. Limited copies available.

Walker, Rachel. Great State Alive! History for Fifth and Sixth Graders. Montpelier: Vermont Historical Society, 1981.

Non-fiction. Excellent geological information on Vermont for use with prehistory. Available free of charge.

Wilbur, Keith. New England Indians. Globe Pequot Press, 1978.

Non-fiction. Visual text on four Indian periods. Hardcover, $12.50.

VERMONT IN ITS LITERATURE

BY LORRAINE LACHS

> Ever since I arrived to a state of manhood, and acquainted myself with the general history of mankind, I have felt a sincere passion for liberty.

These opening lines from Ethan Allen's description of "The Capture of Fort Ticonderoga"[1] set the tone for a major strain in Vermont literature--the passion for freedom to live as one chooses. Another celebrated Vermont writer, Dorothy Canfield Fisher, tells us:

> The basic primary concern of the Vermont tradition is with the conduct of human life . . . it is based on overcoming obstacles rather than in contriving a way of life without difficulties.[2]

The essence of Vermont literature can be found in these twin themes: the passion for liberty and the ability to endure hardship for some significant goal, which might be spiritual, material, or practical.

The historical experience of the settlers of Vermont before, during, and after the American Revolution has given Vermont literature its substance and form. It celebrates the qualities which enabled settlers to survive: fierce independence, hard work, endurance in the face of hardships, neighborliness, a profound respect for the mystery and bounty of nature, and a willingness to defend for themselves and extend to others the right to live freely. Over and over again--both in children's and adult literature--in fiction, history, essays, poetry, journalism and biography--we find characters and events which dramatize the way of life for which Vermont is justly famous. For over two hundred years, waves of new settlers have found their way to this rugged, beautiful mountain state. They found--as we do--a heritage well worth preserving.

But, you may ask, is all this relevant today? Will our young people--a generation raised on TV sitcoms and exploitation of sex and violence; in the wake of the Vietnam War and Watergate; in the midst of an economic depression; in the shadow of a nuclear cloud--become involved with and interested in this "old stuff"? Will they thumb their noses at and "turn off" a literature which has as its primary subject matter historical events and personages, rural and small town life, and adventures amidst the wonders and terrors of nature? These are legitimate qualms. However, my experience has taught me that if materials are carefully selected, interestingly introduced, and enthusiastically taught, our students will love this special kind of reading experience. Therefore, as teachers interested in Vermont's heritage, we have a significant task before us.

The literature of Vermont, past and present, can both excite the imagination and help shape the intellectual and moral development of our young people. Most of the stories, fiction and non-fiction, involve universal experiences which have been the stuff of narrative for centuries. A young man or woman undergoes a test or choice which serves as a rite-of-passage to maturity. He or she comes face to face with death or loss or an obstacle in nature which must be surmounted. Young people today still face the age-old tasks civilization imposes. A good story with which the reader can identify is always relevant.

I would like to establish my own literary bias right here, especially since I think it is particularly useful in teaching the literature of Vermont. I don't think of literature as a series of pleasing, aesthetic objects. I'll allow novelist and essayist John Gardner, the author of a fine Vermont novel, October Light, to speak for me. In his book On Moral Fiction, Gardner elaborates his vision of the purpose of art. It is a limited vision but a valid one and is especially useful for our purposes.

> [Art] is good . . . only when it has a clear positive moral effect, presenting valid models for imitation, eternal verities worth keeping in mind, and a benevolent vision of the possible which can inspire and incite human beings toward virtue, toward life affirmation as opposed to destruction or indifference.[3]

This is what October Light and almost all Vermont literature is about--"eternal verities worth keeping in mind." Gardner's conception of a hero's proper function is "to provide a noble image for men to be inspired and guided by in their own actions."[4] Most of the heroes and heroines in the books we will be discussing provide just such noble images, which does not mean they are not human and subject to human frailty. If all this seems too solemn for young people, I should point out that in many of his own novels Gardner has amply demonstrated that literature can be moral and still be richly comic, full of adventure, lyrical, challenging, controversial, a balm to the heart, a solace to the soul, and a light to the mind.

I can't tell you exactly how to teach the literature of Vermont. Each of us works differently. Most of us, if we teach effectively, adjust ourselves to the individual class and individual student we are trying to reach. What I can do is discuss materials I think you and your students will enjoy, even love.

We are a mixed group here--teachers of elementary school, middle school, and high school students. Although few of you will use it as a text, I can recommend one book which will give you a comprehensive view of Vermont literature. Arthur Biddle and Paul Eschholz, professors of English at the University of Vermont, have anthologized considerable material in their book, The Literature of Vermont: A Sampler (University Press of New England, 1973). The introduction is very informative; the literary selections begin with Ira Allen and end with Vermont writers still working today. Useful brief biographies of all authors represented in the anthology are included. Although the "sampler" is fine background for us and contains some selections we can use, it was published in 1973 before much of our best young people's material was written, and it is primarily devoted to "adult" literature. Therefore, let's turn now to the matter which most concerns us: children's, young adult, and adult literature we can use purposefully and pleasurably in our classrooms.

Many fine books about Vermont, either written expressly for young people or suitable for them, have been published since the early 1970s. Although some are novels, some are histories, and some are essays, most fall into three broad categories:

> 1. *Colorful and imaginative renderings of the adventures and hardships of the early settlers of the "grants" area between New York and New Hampshire which became the state of Vermont.*

The stories deal with the settlers' trek north, the building of homes and farms in the wilderness, the establishment of communities, and the turmoil and battle and conflicting loyalties of the revolutionary period.

> 2. *The depiction of a rural Vermont world--its families, its farms, its values, its hardships, its satisfactions.*

We see a time in history when much of our country had become urbanized and when money values had become more important than human values. Vermont, despite material poverty, is rich in natural beauty, sturdy people, and the kind of spiritual strength which makes "the good life" possible.

> 3. *The wonders and terrors of nature--human as well as animal and vegetable.*
>
> Vermonters of all ages come to understand, respect, and at times subdue the wilderness which surrounds and tests them physically and spiritually.

There is sometimes overlapping among the categories. In terms of our teaching task, that is all to the good. How better to absorb a historical event than through the eyes of a young person who not only must make difficult choices posed by the American Revolution, but who must also master the lore and laws of the forests and rivers in order to carry out his chosen task.

Several Vermont authors, some currently writing, have produced works of fiction or fictionalized history which would grace any class or unit devoted to Vermont's heritage. The booklist which follows describes some of them.*

I would especially recommend the work of David Budbill who writes beautifully and with feeling about young people and nature. Lee Pennock Huntington's fictionalized history of her own family at the time of the American Revolution conveys the agony of divided loyalties in a close-knit family during a time of crisis. Ruth Wallace-Brodeur writes sensitively about the experience of loss and change and growth.

Born in Vermont but now a resident of Connecticut, Robert Newton Peck has produced a number of works with Vermont as their setting. He is a very good writer whose language and storytelling ability capture the young (and not-so-young) reader and don't let go. He tells stories in which boys are tested, suffer, and grow into knowledge of their strength. Especially good is A Day No Pigs Would Die (Knopf, 1972), the story of a Shaker-descended farm boy. Peck has also written Hang for Treason (Doubleday, 1976), a book about a young Green Mountain Boy who joined Ethan Allen at the time of the Revolution.

For elementary school youngsters, Peck also deals with the American Revolution in Rabbits and Redcoats (Walker, 1976). Also for the very young we must not forget Dorothy Canfield Fisher's classic, Understood Betsy (Holt, c. 1917-1972), a primer of Vermont values and attitudes.

Howard Mosher has written fiction about rugged people in a rugged place--the descendants of English and French settlers of the Northeast Kingdom. It is adult fiction which mature young people can enjoy. In the same category is John Gardner's October Light (Knopf, 1976), an often bizarre, profound, yet comic celebration of Vermont values and Vermont people. Yankees weren't the only people who came to Vermont. At a later date Italian granite workers came to Barre to work the quarries. In Like Lesser Gods (Bruce, 1941), Mari Tomasi tells their story.

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*For additional titles, "Green Mountain Sampler," an annotated bibliography of children's books about Vermont, Vermonters, and Vermont-related subjects, is available upon request to Caroline Ward, Children's Services Consultant, Vermont Department of Libraries, c/o State Office Building Post Office, Montpelier, VT 05602.

In another vein are books like Shirley Kelley's Little Settlers of Vermont (Equity, 1963) and Samuel Pettengill's Yankee Pioneers (Tuttle, 1971), neither fiction nor non-fiction, but dramatized histories of the early settlers' hardships and way of life. A history of Vermont for young readers is Cora Cheney's Vermont, The State with the Storybook Past (Stephen Greene Press, 1976). Both animal lovers and history lovers would appreciate Marguerite Henry's Justin Morgan Had a Horse (Grosset, 1945). Others can be found in your school library.

I would also like to address a few problems I anticipate in dealing with Vermont literature. The first would be to avoid provincialism and a kind of yankee jingoism while retaining justifiable pride in the spacial nature of Vermont. I am happy to say that some writers have attempted to create complex characters in difficult situations rather than the too-good-to-be-true types which would bore students to death. Even Vermont's Revolutionary War hero, Ethan Allen, has undergone a metamorphosis in the way in which he is presented--complex, difficult, motivations not entirely patriotic--a far cry from the hero of my own school days.

The second problem I foresee has to do with the portrayal of females. With a few notable exceptions (Mosher's and Gardner's characters among them), they tend to be passive, sweet, stoic, or nonexistent. In part this is due to fidelity to historical experience, and we can't change that without murdering the truth. Men fought in the wars and cleared the land. However, in our own era we should find a way to suggest alternative portrayals of females, young and old, who play so active a role in Vermont life today and whose historical role was probably more unrecorded than nonexistent. A few authors have attempted with some success to address this. Along with Mosher and Gardner, I would suggest, for younger readers, Cora Cheney's Vermont, The State with the Storybook Past and, for more mature students, Marguerite Allis's Not Without Peril (G. P. Putnam's Sons, 1941), and a number of novels by Dorothy Canfield Fisher.

The most serious problem has to do with portrayal of the Indians (the people who were here before the settlers) as bloodthirsty savages. There is no denying the suffering of the settlers at the hands of Indians who engaged in bloody and terrible acts, often at the behest of the British or French.

However, it was their land which was taken. The British and French did some bloody things themselves. Not in Indian fashion perhaps, but dead is dead and maimed is maimed. In presenting some of the historical material, we should take care to be as faithful as possible to the truth of the Indians as to that of the settlers so as not to dehumanize further people who have already been deprived of their lands and much of their culture.

I'm pleased to say that the treatment of old people in Vermont literature is exemplary--sensitive but not sentimental, respectful but not overly reverent.

The Vermont heritage, as revealed in its literature, is an enduring legacy--not only for Vermonters, but for all Americans. By sharing it with our students, and all those whose lives they in turn will touch, we preserve and restore a way of life which though difficult is exemplary. Perhaps, in some measure, this vision of the past can point the way toward a more sane and civilized future.

NOTES

1. Ethan Allen, "The Capture of Fort Ticonderoga," in The Literature of Vermont: A Sampler, ed. Arthur W. Biddle and Paul A. Eschholz (Hanover, N.H.: University Press of New England, 1973), 49.

2. Quoted in Biddle and Eschholz, op. cit., 2.

3. John Gardner, On Moral Fiction (New York: Basic Books, 1978), 18.

4. Ibid., 29.

NOTES ON TEACHING VERMONT POLITICS

BY WILLIAM DOYLE

Vermont's history is rich in political issues that students of the state can study. These issues raise questions not only about Vermont politics but about national politics as well. What follows are some notes about teaching the political history of Vermont in the period from 1777 to 1791, from Vermont's original declaration of its independence to Vermont's ratification of the U.S. Constitution and its admission into the Union. Obviously, other periods of Vermont's history would generate similar questions about local, state, and national politics.

AN INDEPENDENT VERMONT?

The area that became Vermont was settled after 1763 by migrants from Connecticut on grants issued from New Hampshire in territory claimed by New York. The confusion of its origins makes Vermont's Declaration of Independence a fascinating document to study.

Vermont declared its independence about six months after the thirteen original colonies declared themselves to be free from British rule. Like the colonies, Vermont declared itself "to be free and independent of the Crown of Great Britain," thus casting in its lot with the other advocates of American independence. Yet, at the same time, Vermont declared its independence from the state of New York, and in place of Thomas Jefferson's indictment of George III, substituted its own denunciation of New York. Thus Vermont's Declaration of Independence can be used to provoke some very interesting questions about the political history of the state.

Vermont's Constitution, which, like its Declaration of Independence, was written in 1777, also raises important political questions. Its preamble, for example, directly echoed the thirteen colonies' Declaration of Independence. It argued, following as Jefferson had the ideas of John Locke, that governments were instituted to protect the "natural rights" of the individual. When a government did not do this, "the people have a right, by common consent, to change it, and to take such measures as to them appear necessary to promote their safety and happiness." Of course, Vermonters proposed to take those "measures" against New York, as this preamble makes abundantly clear.

Vermont's Constitution may also be studied in a variety of other ways. Teachers might focus on the text itself and raise either historical or contemporary questions. Article One, for example, endorses a natural-rights doctrine and pointedly ends with a prohibition of slavery. This suggests that Vermont's founding fathers clearly grasped the historical logic of arguments for the equality of men in a way that much of the rest of the nation did not. The 1777 constitution also contained several open government provisions which might provide an interesting perspective for current discussions about the public's right to know.

The origins of Vermont's Constitution might also be studied. Traditional Vermont history texts, like those of Edward Conant and Edmund Fuller, have emphasized the similarities between Vermont's Constitution and that of the state of Pennsylvania. Recent scholarship, particularly that of John N. Shaeffer,[1] has emphasized the differences. Students might enjoy the detective work such a comparison inplies.

GEOGRAPHY AND POLITICS

Geographical divisions and differences have had a major impact on the political history of Vermont. The dividing ridge of the Green Mountains posed serious problems for those who advocated Vermont independence. East-side and west-side factions struggled against one another throughout this period. For example, Ethan Allen and other west-side leaders opposed the first union of New Hampshire towns in 1778, because they feared western political dominance. In later years the Allen faction supported the admission of the New Hampshire towns because a number of New York towns had been added as a counterbalance. Students might enjoy the challenge of trying to explain this division. (One theory suggests that east-side settlers came from more established parts of Connecticut and were therefore more "conservative" than their "democratic" west-side colleagues who hailed from Connecticut's frontier.)

The "Mountain Rule," as scholars have described this east-west division, has long continued to play an important part in Vermont politics. To illustrate briefly, in 1791 Vermont elected its first two senators, one from the east side and one from the west side. It was not until 1974, when Patrick Leahy (from the east side) was elected to join Robert Stafford (also from the east side) that Vermont's Mountain Rule was broken in the U.S. Senate. The Mountain Rule's application to other political offices in the state has also been demonstrated, most notably by Lyman J. Gould and Samuel B. Hand.[2]

VERMONT IN THE UNION

On March 4, 1791, Vermont joined the Union as the fourteenth state, becoming the first new state to do so. Thus Vermont's fourteen troubled years as an independent state came to an end. In those years, however, Vermont had played an interesting role in national politics--a role which raised profound questions not only about national policy but also about national politics. Vermont's role was sometimes controversial, often complex, and seldom unimportant. Let me suggest a couple of brief illustrations of this point.

In the closing days of the American Revolution at a time when Vermont's prospects looked particularly bleak, Ethan and Ira Allen, Thomas Chittenden, and a number of other Vermont political leaders entered into negotiations with Sir Frederick Haldimand, the British governor of Quebec, with the end of securing a separate peace for Vermont. The Haldimand negotiations raise some fascinating questions. Were the Allen brothers and their associates (as they claimed) deceiving the British to force the Continental Congress to recognize Vermont? Or were they (as their enemies declared) guilty of treason against the patriot cause and the republic of Vermont? Or were they, perhaps, seeking a practical solution to some perilous problems faced by Vermont? These and other questions should provoke some interesting discussions among students of Vermont's politics.

The Haldimand negotiations also raise important questions about national policy. How were territories, unorganized or disputed, at the end of the American Revolution to be treated? How were the newly independent federated states to deal with a section of their territory which chose to go its own way? At the time the collapse of the Haldimand negotiations rendered these questions moot. But the passing of the Northwest Ordinance of 1787, which established regular procedures by which the original states could govern new territories, testified to the importance of the question Vermonters posed by seeking a separate peace.

Finally, Vermont's acceptance in the Union represents an interesting case study in national politics. One of the national leaders active on Vermont's behalf was Alexander Hamilton of New York. Why would a New Yorker support Vermont's coming into the Union? Hamilton was concerned that "Vermont might form a Canadian connection," and as one of its architects, he certainly welcomed Vermont's ratification of the new Federal Constitution. But Hamilton also had two political concerns. First, he wanted the nation's capital located in New York City and believed that Vermont's votes could be critical. Second, he recognized that Vermont would provide a northern counterpoise to Kentucky, whose statehood was being advocated by southerners.

CONCLUSION

In 1791 Vermonters could look back over their fourteen trying years as an independent republic and propose optimistic toasts to the new era that lay ahead. Students of the politics of that era will certainly recognize many fruitful issues for study.

NOTES

1. John N. Shaeffer, "A Comparison of the First Constitutions of Vermont and Pennsylvania," in In a State of Nature: Readings in Vermont History, ed. H. Nicholas Muller, III and Samuel B. Hand (Montpelier: Vermont Historical Society, 1982), 54-62.

2. Lyman J. Gould and Samuel B. Hand, "A View from the Mountain: Perspectives of Vermont's Political Geography," in Muller and Hand, op. cit., 186-90.

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Hall, Benjamin Homer. History of Eastern Vermont. New York: D. Appleton & Co., 1858.

While illustrated, this book documents the fact that many towns on the east side of the Green Mountains preferred to be administered by New York rather than the new state of Vermont.

Slade, William, Jr., comp. Vermont State Papers. Middlebury, Vt.: J. W. Copeland, 1823.

This book contains important documents relating to the controversy with New York and New Hampshire and the admission of Vermont into the Union.

Thompson, Zadock. History of Vermont, Natural, Civil and Statistical. Burlington, Vt.: Chauncey Goodrich, 1842.

Vermont. Governor and Council. *Records of the Governor and Council of the State of Vermont*. 8 vols. Montpelier, Vt.: E. P. Walton, press of Joseph Poland, 1873-80.

Vols. I-III give detailed documentation of the period. Illustrated.

Williams, Samuel. *The Natural and Civil History of Vermont*. 2d. ed., rev. and enl. 2 vols. Burlington, Vt.: Samuel Mills, 1809.

Williams was a Harvard professor, minister, historian, and cofounder-editor of the *Rutland Herald*.

For other sources, see J. Kevin Graffagnino's bibliography, pp. 26-29.

VERMONT POLITICS

BY THOM ANDERSON, DELIA CLARK, AND GREG CLUFF

INTRODUCTION

The following materials were developed by an elementary school teacher, a junior high school teacher, and a high school teacher. Working from the same project definition and objectives, they each developed an outline of content and activities designed to introduce their students to Vermont politics. Information from all three levels is useful to anyone teaching Vermont Politics in the classroom. We recommend that teachers read through the entire set of materials regardless of the age level they teach.

PROJECT DEFINITION

This unit is designed to develop an awareness of the political system in Vermont and emphasizes the rights and responsibilities of citizens. Through the use of newspapers, other news media, and discussion with parents and other townspeople, students will become aware of issues confronting town and state governments. They will begin to understand the roles of the governor, state legislators, lobbyists, and private citizens in the legislative system. They will gain insight into the actions of both local and state government.

PROJECT OBJECTIVES

A. After reading about and discussing current issues in the town, students will participate in developing a questionnaire, survey, or list of interview questions for the town officials most directly involved with those issues.

B. After reading about and discussing current issues in the state legislature, students will participate in developing a questionnaire, survey, or list of interview questions for their local senators and representatives.

C. After reading about and discussing current issues in the state legislature, students will be able to write letters to their representatives or senators, stating whether or not a bill should be passed and why or why not.

D. Optional: After classroom presentations and a trip to the State House, students will be able to participate in developing rules for the classroom following the procedure by which state laws are made.

E. Upon completion of the unit, students will be able to define (orally or in writing) words related to local and state politics, including governor, legislature, representative, senator, bill, law, lobby, issue, state, town, city.

VERMONT POLITICS FOR GRADES 3 - 5

Political concepts can be difficult for elementary students to understand. However, when given the opportunity to work through a concrete problem-solving process to which they can relate, students can transfer that experience to the local and state governing process. The following materials outline a three-step curriculum through which elementary students work with concrete problems in order to more fully understand abstract political processes.

1. Some elementary students are made aware of current issues through the news media and may have formed strong individual opinions. Some have heard much discussion of issues at home and may have formed an opinion based on their parents' views. Some may have had very little exposure to discussions of current issues. Therefore, a teacher might raise the question of problem solving at the town and state levels by starting with problem solving in the classroom. The class could first discuss classroom problems and how they are solved. During the discussion the teacher would probably have the opportunity to point out that there is a hierarchy in school-based problem solving. This hierarchy can be identified and defined by the students, and perhaps a school or classroom problem can then be worked through the various stages the students have defined.

2. The teacher might ask the students to meet with their parents or a neighbor to determine what they think are town problems. As the class lists and discusses these problems, the teacher could ask the students to think about possible solutions. Other questions the teacher might raise, if the students do not, are: Who is responsible for solving these problems? If this seems like such a simple solution, why has nothing been done? What can we do? To whom should we express our concerns and offer our ideas?

3. As these questions are explored and answered, the possibility of meeting and talking with local officials will become obvious. Interview questions can be developed for those who can meet with the class or a group of students. Questionnaires can be prepared for others who cannot.

   It may be that, through discussion of local issues, some questions will arise which are the responsibility of the state government. Discussion of these issues can be postponed until state government is the topic. In addition, the news media can be used to determine other problems. The teacher should plan to answer questions about how to contact the people who are in a position to resolve these issues. He or she might develop, with the class, charts identifying the people involved with the legislative process and describing "how a bill becomes a law." Again, local representatives and senators would be surveyed or interviewed.

Follow-up activities might include: choosing an issue of personal concern and writing to a representative or senator, stating why it is a concern and what can be done to solve the problem. This could be done individually or in small groups. Visiting the State House to see the legislators at work, and developing or adapting classroom rules using the legislative process are other potential follow-up activities.

VERMONT POLITICS FOR JUNIOR HIGH STUDENTS

The junior high component to these Vermont politics materials follows the same format as the elementary unit just described. The class starts by identifying problems and discussing possible routes towards solutions. The class can expand to local, and finally state, issues following the hierarchy the students have defined in the opening lessons.

1. Introduce problem solving in the classroom by dealing with an actual problem or issue to which the students will relate. What do we do in class or in the school when we have a problem? Establish a procedure through which class or school problems are worked out. This can be extended to discuss how town and state governments solve problems.

2. When the teacher is ready to start discussing local government, students should be asked to read the local newspaper and watch Vermont news on television to begin identifying current issues. A chart of several issues can be made in class from the students' research. The class as a whole, small groups, or individuals can develop a survey to guide their study of the governing process.

After the class has selected issues of personal importance, how does it work toward the decision it favors? Students can research the various components of state and local government that have an impact on these decisions. Here the teacher can create a chart modeling the steps an issue works through to its final solution. The chart can be expanded to describe the jobs and duties of the officials charged with governmental responsibilities. Both elected and appointed officials should be covered.

3. Once officials have been identified, they can be contacted for their views on particular issues. The class can develop interview questions for those who can visit the classroom or prepare a questionnaire or survey for distribution to those who cannot. Invite selected officials to the classroom. Individual students or small groups can take responsibility for various aspects of the issues and questions to be discussed.

After the official's visit, the class should discuss the results of the interview and decide if the issue has been resolved or if not, determine the next step. This format can then be used to study state government.

Upon completion of this process, students can select appropriate officials at the state and local levels and write letters discussing the issue, the students' position, and what they want the officials to do about the problem.

Ideally, during the unit, the class will attend a town meeting, a meeting of selectmen or aldermen, or a session of the state legislature.

VERMONT POLITICS FOR HIGH SCHOOL STUDENTS

1. Background: The objective of this section is to discover and research issues of interest at the local and state levels. The chart of general and specific issues that is included* is merely an attempt to begin the process of identifying issues of interest to the students. The brainstorming technique, perhaps preceded by an exhortation to students to read the "local and state" section of a Vermont newspaper, would be useful.

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*See appendix 1, p. 86.

Reports of state agencies, the "Vermont Close-up Issues" booklet, newspaper "legislative" sections, and questions from the "Doyle Town Meeting Day Poll" can also be utilized. Also, the Republican and Democratic party platforms are available in the _1983 Vermont Almanac and Government Guide_ (pp. 33, 41) for students to ascertain what the major parties view as key issues.

During this phase of the unit students should identify issues of concern to them while also defining the process through which an issue or problem must be worked in order to be resolved.

2. _The Opinion Survey_: The objective of this section is to construct an instrument for determining the views of public officials on issues enumerated in section 1. Create an instrument which seeks to solicit opinions. Be sure to include the date by which the class needs it returned. During this phase the returned responses should be critiqued identifying the person's political beliefs, e.g., is the person liberal or conservative?, ets. Students should continue their own research on issues and will doubtless formulate additional questions.

3. _Speakers in the Classroom_: The final object is to provide the students with the opportunity to question a public official on a topic of interest. The students should make contacts with public officials to invite them to the classroom. Students should _precisely_ indicate date, time, place and nature of the presentation, e.g., question-and-answer or debate format, and the size of the audience. It also might be useful for the teacher to devise a form to check the students' level of awareness about the speaker's name, major issues to be covered, their positions, and supporting reasons, along with the speaker's positions and supporting reasons. A critique day should always follow a speaker's presentation, and a letter of appreciation should be sent by the class _very soon_ after the visit.

Ideally, during this unit, the class will visit a town meeting, a meeting of selectmen or aldermen, or especially, a session of the legislature for a first-hand look at how officials debate and vote upon issues the students have identified and studied.

APPENDIX 1

CHART

POSSIBILITIES FOR VERMONT ISSUES

I. General Subjects

- A. Environment
- B. Criminal justice system
- C. Agriculture
- D. Land use and development
- E. Town Meeting
- F. Social welfare system
- G. Transportation
- H. Structure of Vermont government

II. Some Specifics (usually hot items!)

- A. Gun control
- B. Abortion
- C. Drinking age/Driving while intoxicated
- D. Deer herd
- E. Draft registration
- F. Education
- G. The Vermont "myth"/Changing Vermont/"Old" vs. "new" in Vermont
- H. Women's rights
- I. Family/Child abuse
- J. Capital punishment
- K. Taxation
- L. Zoning/Posting of land

APPENDIX 2

PLANNING A VISIT TO THE STATE HOUSE

While your local legislator can help you with much of this, perhaps the following will be useful.

1. Contact the Sergeant-at-Arms office at the State House (828-2228). This office will arrange a date, explain provisions for lunch, etc. They will also familiarize you, in advance, with the rules and regulations for your students.

2. Perhaps you would wish to read Daniel Robbins, The Vermont State House, A History and Guide or chapters 3 and 4 of Charles T. Morrissey, Vermont, A Bicentennial History, with your students to prepare them for the trip.

3. You might wish to contact the Legislative Council in advance for copies of bills in which your class has expressed interest. (If you can request them by number, e.g., H.57 or S.22, it helps.)

4. When you arrive, definitely stop at the Legislative Council to pick up copies of the Calendar for the day.

5. Generally, your legislators are delighted to meet you upon your arrival and can apprise you of what to expect on that particular day.

6. Remember, if there is no action on the floor--or if the house recesses--committee hearings are always open to the public and your students may view them.

7. If there is absolutely no action at the State House--or if you have a few extra minutes--the Vermont Historical Society Museum (located in the Pavilion Office Building at 109 State Street) always has items of interest to students of all grade levels.

BIBLIOGRAPHY

Bright, Graham M., ed. The Vermont Economic Manual 1980. Bellows Falls, Vt.: Vermont Business World, 1980.

Outstanding compilation of statistics on a wide range of Vermont topics. Available by writing to Vermont Economic Manual, attn. Graham Bright, 66 Main Street, Middlebury, VT 05753, for $9.95 a copy, plus 4% sales tax and 75¢ for postage and handling.

Burlington Free Press. "Handbook of Vermont Legislature." Issued December-January of every election year.

Pamphlet gives information on state officers, senators, and representatives, including listings, alphabetical and by district, with home addresses and political affiliations. Free copies (bulk quantities are available to qualified organizations) can be picked up at the Free Press switchboard or obtained by sending a stamped, self-addressed envelope to Legislative Handbook, Burlington Free Press, 191 College Street, Burlington, VT 05401; 863-3441.

Burlington Free Press. "Update."

Surveys issues in the Vermont legislature. Obviously, local newspapers are a valuable resource of continuing information.

Doyle, William. "Town Meeting Day Poll."

Available from Professor William Doyle, Humanities Department, Johnson State College, Johnson, VT 05656.

------. "The Vermont Political Tradition."

Originally published in the *Sunday Rutland Herald and The Sunday Times Argus* in January-February, 1982. Copies are available free of charge from Dan Gregg, Social Studies Consultant, State of Vermont Department of Education, Montpelier, VT 05602; 828-3111.

League of Women Voters of Vermont. *Vermont Citizens' Guide to Government in Vermont*. Ed. Theresa Stanion. Rutland, Vt.: League of Women Voters of Vermont, 1981.

Copies are available from the League of Women Voters of Vermont, 2 Railroad Avenue, Essex Junction, VT 05452, for $4.25 a copy, or $3.75 if payment accompanies order; 75¢ for postage should be added.

Moffett, Hugh. "The Brandon Candidate." *Country Journal* 2 (November 1975):76-85.

Account of how an out-of-stater defeats an old-time Vermonter in a legislative race.

Morrissey, Charles T. *Vermont, A Bicentennial History*. New York: W. W. Norton & Company, 1981.

Chapters 3 and 4 include information on Vermont government, as well as State House trivia.

Robbins, Daniel. *The Vermont State House, A History and Guide*. Montpelier: Vermont Council on the Arts and Vermont State House Preservation Committee, 1980.

Teacher's resource to preview before a trip to the State House.

Smallwood, Frank. Free and Independent. Brattleboro, Vt.: Stephen Greene Press, 1976.

Account of a Vermont professor and his candidacy for the state senate.

Vermont Almanac and Government Guide.

Contains party platforms, maps of legislative districts, information about state agencies, and organizational charts of Vermont government. Highly recommended. Available free of charge from the Vermont State Republican Party, P.O. Box 70, Montpelier, VT 05602; 223-3411.

"Vermont Close-up Issues."

Excellent overview of key issues. Highly recommended. Available free of charge from Dan Gregg, Social Studies Consultant, State of Vermont Department of Education, Montpelier, VT 05602; 828-3111.

Vermont Public Interest Research Group.

For analysis of roll-call votes. In addition, weekly legislative reports are available from various lobbying and interest groups, e.g., Vermont Chamber of Commerce, Vermont League of Cities and Towns, Vermont Natural Resources Council, to name but a few.

Vermont State Agencies.

Annual and biennial reports of state agencies are available directly from the agencies. See Vermont Almanac and Government Guide, pp. 65-66, for addresses and telephone numbers.

Vermont State Legislature. The House Calendar, The Senate Calendar. Daily each session.

------. Journal of the House of Representatives, Journal of the Senate, Journal of the Joint Assembly. Daily each session or after a Joint Assembly.

Copies of bills and transcripts of committee hearings can also be obtained from the Legislative Council. Other publications available from the council are "How a Bill Becomes a Law" and Madeleine Kunin's Legislative Lexicon.

Vermont Year Book. Chester, Vt.: National Survey. Published annually.

Good information about government officials, businesses, tax rates, populations, among other things, on a town-by-town basis.

RESOURCE GUIDE TO VERMONT STUDIES MATERIALS

BY MARY GOVER, JODY KENNY,
ROSE-MARIE S. TARBELL, AND BREWSTER P. YATES

INTRODUCTION

Some of the resources available throughout Vermont which may be useful for a Vermont Studies curriculum are listed in the following pages. The guide includes agencies, publications, and people having special expertise in Vermont topics. Many of the agencies have a wealth of materials available for use in the classroom.

Of particular note are the Vermont Historical Society (Cornelia Denker, Education Director) and the Division for Historic Preservation (Giovanna Peebles, State Archaeologist). Both organizations provide a variety of materials including printed literature, slides, movies, kits, and teachers' manuals.

Also noteworthy is the University of Vermont Instructional Development Center's Media Library Catalog which contains numerous films on Vermont Studies topics.

In addition to the resources mentioned here and in the preceding pages, local librarians, historical societies, museum staff, lawmakers, and townspeople often have a keen interest in Vermont Studies education and can add much to any Vermont Studies program.

GENERAL RESOURCES

VERMONT STATE AGENCIES AND PERSONNEL

EDUCATION DEPARTMENT

Social Studies Consultant: *Daniel Gregg*
120 State Street
Montpelier, VT 05602

Basic Education: 828-3111

Vermont Educational Resource Center: 828-3124

For information about the Vermont Educational Resource Center, see p. 65.

LIBRARIES DEPARTMENT

State Librarian: *Patricia Klinck*
Assistant State Librarian and Director of Extension and Outreach Services: *Priscilla Page*
Supreme Court and Library Building, Second Floor
Montpelier, VT 05602

828-3261

Law and Documents Unit: 828-3628
Librarian: *Vivian Bryan*
Hours: 7:45 a.m. - 4:30 p.m., Monday through Friday

PUBLIC RECORDS DIVISION

Acting Director: *A. John Yacavoni*
6 Baldwin Street
Montpelier, VT 05602

Administration: 828-3288

Records Center: 828-3280

Vital Records : 828-3286

STATE PAPERS

Editor of State Papers: *D. Gregory Sanford*
Office of the Secretary of State
Pavilion Building, Ground Level
Montpelier, VT 05602

828-2363

STATE ARCHAEOLOGIST

Giovanna Peebles
Division for Historic Preservation
Pavilion Building
Montpelier, VT 05602

828-3226

GENERAL RESOURCES (CONT'D)
VERMONT STATE

STATE FOLKLORIST
Jane Beck
Vermont Council on the Arts
136 State Street
Montpelier, VT 05602

828-3291

STATE GEOLOGIST
Charles Ratte
Environmental Conservation Agency
79 River Street
Heritage I and II
Montpelier, VT 05602

828-3365

STATE NATURALIST
Charles Johnson
Environmental Conservation Agency
79 River Street
Heritage I and II
Montpelier, VT 05602

828-3365

UNIVERSITY OF VERMONT

CENTER FOR RESEARCH ON VERMONT
Director: *Marshall True*
479 Main Street
University of Vermont
Burlington, VT 05405

656-4389

CENTER FOR RURAL STUDIES
Director: *Frederick Schmidt*
25 Hills Agricultural Sciences Building
University of Vermont
Burlington, VT 05405

656-3021

GENERAL RESOURCES (CONT'D)
UVM

EXTENSION SERVICE*
Director: *William Shimel*
Morrill Hall
University of Vermont
Burlington, VT 05405

656-2990

County Extension Offices:

ADDISON
County Agricultural Center
RD #3
Middlebury, VT 05753

388-4969

BENNINGTON
302 Main Street
Box 559
Bennington, VT 05201

447-7582

CALEDONIA
RFD #2
Hospital Drive
St. Johnsbury, VT 05819

748-8177

CHITTENDEN
Fort Ethan Allen, East Gate, Building 4
Winooski, VT 05404

656-4420

ESSEX
County Agricultural Center
Guildhall, VT 05905

676-3900

FRANKLIN
48 Lower Newton Street
St. Albans, VT 05478

524-6501

GRAND ISLE
County Agriculture Center
North Hero, VT 05474

372-6610

LAMOILLE
County Agriculture Center
RR #1, Box 2280
Morrisville, VT 05661

888-4972

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*Programs in agriculture, community and rural development, home economics, natural resources, and youth 4-H, among others.

GENERAL RESOURCES (CONT'D)
UVM

ORANGE
Post Office Building
Box 25
Chelsea, VT 05038

685-4540

ORLEANS
West Main Street
Box 624
Newport, VT 05855

334-7325

RUTLAND
Town Office Building
Route 4, Center Rutland
Box 489
Rutland, VT 05701

773-3349

WASHINGTON
162 Elm Street
Montpelier, VT 05602

223-2389

WINDHAM
P.O. Box 2430
411 Western Avenue
West Brattleboro, VT 05301

257-7967

WINDSOR
Town Hall
31 The Green
Woodstock, VT 05091

457-2664

SPECIAL COLLECTIONS DEPARTMENT
Head: *John Buechler*
Archivist and Curator of Manuscripts: *Connell Gallagher*
Curator of the Wilbur Collection of Vermontiana: *J. Kevin Graffagnino*
Bailey/Howe Library
University of Vermont
Burlington, VT 05405

656-2138 Hours: 8:30 a.m. - 9:00 p.m. Monday through Thursday
8:30 a.m. - 5:00 p.m. Friday
9:00 a.m. - 12 noon Saturday

ORGANIZATIONS

VERMONT COUNCIL ON THE ARTS
Executive Director: *Ellen McCulloch-Lovell*
136 State Street
Montpelier, VT 05602

828-3291

GENERAL RESOURCES (CONT'D)
ORGANIZATIONS

VERMONT COUNCIL ON THE HUMANITIES AND PUBLIC ISSUES
Executive Director: *Victor Swenson*
P.O. Box 58
Hyde Park, VT 05655

888-3183

VERMONT EDUCATION ASSOCIATION
Executive Director: *Richard Lang*
138 Main Street
Montpelier, VT 05602

VERMONT HISTORICAL SOCIETY AND LIBRARY*
Education Director: *Cornelia Denker*
Librarian: *Reidun Nuquist*
Pavilion Building
Montpelier, VT 05602

828-2291 Hours: 8:00 a.m. - 4:30 p.m. Monday through Friday

PUBLICATIONS OF NOTE

BASSETT, T. D. SEYMOUR, ed. Vermont: A Bibliography of Its History. Boston: G. K. Hall Reference Books, 1981. $35.00.

BECK, JANE C., comp. Vermont's Folk Arts and Folklife Collections. Montpelier: Vermont Council on the Arts, 1980. $1.00.

BRIGHT, GRAHAM, ed. Vermont Economic Manual 1980. Bellows Falls, Vt.: Vermont Business World, 1980.

Copies may be obtained by writing to Vermont Economic Manual, attn. Graham Bright, 66 Main Street, Middlebury, VT 05753, for $9.95 a copy, plus 4% sales tax and 75¢ for postage and handling.

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*The Vermont Historical Society has a Junior Historians program which publishes a magazine for students, "The Green Mountaineer," three times a year. Membership is free.

GENERAL RESOURCES (CONT'D)
PUBLICATIONS

DOUGLAS, JAMES H. Basic Sources for Vermont Historical Research. Montpelier, Vt.: Secretary of State's Office, 1981. Free.

HEWITT, GEOFF, and BETHANY GREELEY. A Preservation Primer: Managing Vermont's Historic Resources. Ed. Meg Ostrum. Hyde Park, Vt.: Governor's Conference on the Future of Vermont's Heritage, 1982.

LEAGUE OF WOMEN VOTERS OF VERMONT. Vermont Citizens' Guide to Government in Vermont. Ed. Theresa Stanion. Rutland, Vt.: League of Women Voters of Vermont, 1981.

Copies may be ordered from the League of Women Voters of Vermont, 2 Railroad Avenue, Essex Junction, VT 05452, for $4.25 a copy, or $3.75 if prepaid; add 75¢ for postage and handling.

OSTRUM, MEG. Vermont's Museums, Galleries, and Exhibition Spaces. Montpelier: Vermont Council on the Arts, 1980. $2.00.

"300 Things to See and Do in Vermont." Windsor, Vt.: Preservation Trust of Vermont, 1982.

This map of cultural resources describes and locates historic sites and communities, museums, art galleries and craft centers, performing arts, scenic views, and covered bridges. Copies are available in limited quantities free of charge from the Vermont State Travel Division, 61 Elm Street, Montpelier, VT 05602; 828-3236.

UNIVERSITY OF VERMONT-INSTRUCTIONAL DEVELOPMENT CENTER. Media Library Catalog, 1981-83. Burlington: University of Vermont, 1983. $3.00.

Copies may be ordered from the University of Vermont, IDC Media Library, Ira Allen Chapel-Lower Level, Burlington, VT 05405; 656-2970.

GENERAL RESOURCES (CONT'D)
PUBLICATIONS

Vermont Atlas and Gazetteer. Freeport, Maine: DeLorme Publishing Company, 1983. $8.95.

VERMONT COUNCIL ON THE HUMANITIES AND PUBLIC ISSUES. Directory of Humanities Scholars. Hyde Park, Vt.: Vermont Council on the Humanities and Public Issues. Published annually. Free.

Vermont Year Book. Chester, Vt.: The National Survey. Published annually. $17.50.

WARD, CAROLINE. "Green Mountain Sampler: An Annotated Bibliography of Books about Vermont." Montpelier: Vermont Department of Libraries, 1983. Free.

AGRICULTURE

CHAMPLAIN VALLEY MILK PRODUCERS
Executive Secretary: *Carolyn Swift*
RD 4
Barre, VT 05641

MILK PROMOTION SERVICES, INC.
Executive Secretary: *George Cross*
149 State Street
Montpelier, VT 05602
223-7089

NATURAL ORGANIC FARMERS ASSOCIATION
Coordinator: *Sarah Norton*
43 State Street
Montpelier, VT 05602
223-7222

New England Farmer (newspaper)
83 Eastern Avenue
St. Johnsbury, VT 05819
748-8908

AGRICULTURE (CONT'D)

The Old Farmer's Almanac
Ed. *Judson Hale* and *Rob Trowbridge*.
Dublin, N.H.: Yankee Books. Published annually. $1.50.

UNITED STATES DEPARTMENT OF AGRICULTURE SOIL CONSERVATION SERVICE
State Conservationist: *John Titchner*
1 Burlington Square, Suite 205
Burlington, VT 05401

951-6795

UNIVERSITY OF VERMONT COLLEGE OF AGRICULTURE
Dean: *Robert O. Sinclair*
Morrill Hall
Burlington, VT 05405

Dean's Office: 656-2980

Information Office: 656-3024

UNIVERSITY OF VERMONT DAIRY FARM
Dairy Club Adviser: *James Gilmore*
213 Carrigan Dairy Science Building
Burlington, VT 05405

656-2070

UNIVERSITY OF VERMONT ENVIRONMENTAL PROGRAM
Director: *Carl Reidel*
The Bittersweet
Burlington, VT 05405

656-4055

UNIVERSITY OF VERMONT EXTENSION SERVICE
See listing, pp. 94-95.

UNIVERSITY OF VERMONT MAPLE RESEARCH LABORATORY
Director: *Maria Franca Morselli*
Marsh Life Sciences Building
Burlington, VT 05405

656-2930

AGRICULTURE (CONT'D)

UNIVERSITY OF VERMONT WATER RESOURCES RESEARCH CENTER
Director: *E. Alan Cassell*
Aiken Center
Burlington, VT 05405

656-4280

VERMONT FARM BUREAU
Executive Director: *Deacy Leonard*
141 Main Street
Montpelier, VT 05602

223-3636

VERMONT GRANGE
Mrs. Margaret Richardson
RD 2
Barre, VT 05641

See also branch lodges.

VERMONT MAPLE INDUSTRY COUNCIL
Secretary-Treasurer: *Donald McFeeters*
University of Vermont Extension Service
Morrill Hall
Burlington, VT 05405

656-2990

VERMONT STATE AGRICULTURE DEPARTMENT
Commissioner: *George Dunsmore*
116 State Street
Montpelier, VT 05602

828-2413

VERMONT STATE FORESTS, PARKS AND RECREATION DEPARTMENT
State Naturalist: *Charles Johnson*
Environmental Conservation Agency
79 River Street, Heritage I and II
Montpelier, VT 05602

828-3365

Forestry and State Land Management: 828-3471

AGRICULTURE (CONT'D)

In addition to the sources listed above and those on pp. 92-98, teachers may want to contact farms, museums, orchards, sugar houses, and other local resources. A few suggestions are:

BILLINGS FARM AND MUSEUM
Director: *Scott Hastings*
Woodstock, VT 05091

457-2221

DWIGHT MILLER'S APPLE ORCHARDS
East Dummerston, VT 05357

254-9158

SHELBURNE MUSEUM
Shelburne, VT 05482

Information: 985-3344

Offices: 985-3346

DISCOVERY MUSEUM OF ESSEX
51 Park Street
Essex Junction, VT 05452

878-8687

HARLOW'S SUGAR HOUSE
Bellows Falls Road
Putney, VT 05346

387-5852

UNIVERSITY OF VERMONT MORGAN HORSE FARM
Weybridge, VT 05753

338-2011; also

Professor *Donald Balch*
University of Vermont
Carrigan Dairy Science Bldg.
Burlington, VT 05405

656-2070

ART/MUSIC/THEATRE

VERMONT CHAMBER OF COMMERCE
Executive Vice President: *Christopher Barbieri*
P.O. Box 37
Montpelier, VT 05602

223-3443

See also local branches.

VERMONT COUNCIL ON THE ARTS
See listing and publications, pp. 95-97.

ART/MUSIC/THEATRE (CONT'D)

VERMONT EDUCATIONAL TELEVISION
General Manager: *Hope S. Green*
Fort Ethan Allen
Winooski, VT 05404

656-3311

Vermont Life MAGAZINE
Acting Editor: *Nancy Price Graff*
61 Elm Street
Montpelier, VT 05602

828-3241

VERMONT PUBLIC RADIO

WVPR
Ray Dilley
Box 89.5
Windsor, VT 05089

674-6772

WVPS
Linda Kingsbury
1079 Ethan Allen Avenue
Winooski, VT 05404

655-9451

VERMONT SYMPHONY ORCHESTRA
77 College Street
Burlington, VT 05401

864-5741

"Writers of Vermont, A Literary Map." Published by the Vermont Council of Teachers of English. Montpelier: Vermont Bicentennial Commission, 1974.

Copies are available for a minimal charge from the English/Language Arts Consultant, Vermont State Department of Education, 120 State Street, Montpelier, VT 05602; 828-3135.

Other organizations that may be helpful include community arts organizations, museums, and radio and television stations.

ETHNIC HERITAGE

ALDRICH PUBLIC LIBRARY
Librarian: *Ernest Drown*
Washington Street
Barre, VT 05641

476-7550

Houses a permanent collection of publications, tapes, photographs, and other materials on Barre's ethnic history. Includes audio-visual materials and curriculum materials, as well as materials on ethnic heritage, ethnic sources, family history, the granite industry, and oral history.

BARRE ETHNIC HERITAGE FESTIVAL OFFICE
P.O. Box 744
Barre, VT 05641

BEAVIN, DANIEL, ALICE BLACHLY, RICHARD HATHAWAY, and ANDREW SACHER, comps. Barre, Vermont: An Annotated Bibliography. Barre, Vt.: Aldrich Public Library, 1979. $2.00.

HAVILAND, WILLIAM A., and MARJORY W. POWER. The Original Vermonters: Native Inhabitants, Past and Present. Hanover, N.H.: University Press of New England, 1981. $12.50, paper.

UNITED STATES IMMIGRATION AND NATURALIZATION SERVICE
Eastern Regional Office
Federal Building
Burlington, VT 05401

951-6253

UNIVERSITY OF VERMONT CENTER FOR CULTURAL PLURALISM
Director: *Leo Trusclair*
Blundell House
Redstone Campus
Burlington, VT 05405

656-3819

ETHNIC HERITAGE (CONT'D)

NORMAN WILSON FILM COLLECTION
Director: *Howard Shapiro*
Kipling Road
Brattleboro, VT 05301

Contains 60 films on topics in cross-cultural studies and human relations. Write for appointment.

GEOGRAPHY/GEOLOGY

JOHNSON, CHARLES W. The Nature of Vermont: Introduction and Guide to a New England Environment. Hanover, N.H.: University Press of New England, 1980. $9.95, paper.

LAKE CHAMPLAIN COMMITTEE
Director: *Anne K. Baker*
14 South Williams Street
Burlington, VT 05401

658-1414

MEEKS, HAROLD A. The Geographic Regions of Vermont: A Study in Maps. Hanover, N.H.: Dartmouth College, 1975.

THE NATIONAL SURVEY
Chester, VT 05143

875-2121

NORTHERN CARTOGRAPHIC, INC.
P.O. Box 133
Burlington, VT 05402

862-0074

SWIFT, ESTHER M. Vermont Place-Names: Footprints of History. Brattleboro, Vt.: The Stephen Greene Press, 1977. $35.00.

GEOGRAPHY/GEOLOGY (CONT'D)

Vermont Atlas and Gazetteer. Freeport, Maine: DeLorme Publishing Company, 1983. $8.95.

VERMONT INSTITUTE OF NATURAL SCIENCE
Director: *Sarah B. Laughlin*
Church Hill
Woodstock, VT 05091

457-2779

VERMONT NATURAL RESOURCES COUNCIL
Executive Director: *Seward Weber*
7 Main Street
Montpelier, VT 05602

223-2328

VERMONT STATE ENVIRONMENTAL CONSERVATION AGENCY
State Geologist: *Charles Ratte*
State Naturalist: *Charles Johnson*
79 River Street
Heritage I and II
Montpelier, VT 05602

828-3357

VERMONT STATE TRAVEL DIVISION
Director: *Donald Lyons*
61 Elm Street
Montpelier, VT 05602

828-3236

GOVERNMENT

LEAGUE OF WOMEN VOTERS OF VERMONT
President: *Margaret Gaskins*
2 Railroad Avenue
Essex Junction, VT 05452

879-4314

See also listing, p. 97.

GOVERNMENT (CONT'D)

THE OLD CONSTITUTION HOUSE
Route U.S. 5
Windsor, VT 05089

Open daily from mid-May to mid-October.

VERMONT ATTORNEY GENERAL
John Easton, Jr.
Office of the Attorney General
109 State Street
Montpelier, VT 05602

828-3171

VERMONT CONGRESSIONAL DELEGATION

SENIOR SENATOR
Robert T. Stafford
U.S. Senate
Washington, DC 20510

JUNIOR SENATOR
Patrick J. Leahy
U.S. Senate
Washington, DC 20510

REPRESENTATIVE TO CONGRESS
James M. Jeffords
U.S. House of Representatives
1524 Longworth H. O. B.
Washington, DC 20515

VERMONT LEAGUE OF CITIES AND TOWNS
Director: *Steven Jeffrey*
52 State Street
Montpelier, VT 05602

229-9111

VERMONT POLITICAL PARTIES

VERMONT REPUBLICAN STATE COMMITTEE
P.O. Box 70
Montpelier, VT 05602

National Committeewoman: *Madeline B. Harwood*

National Committeeman: *Lawrence Wright*

Chairman: *George S. Coy*

GOVERNMENT (CONT'D)

VERMONT STATE DEMOCRATIC COMMITTEE
109 South Winooski Avenue
Burlington, VT 05401

National Committeewoman: *Maureen McNamara*

National Committeeman: *John Carnahan*

Chairperson: *Edward C. Granai*

CITIZENS PARTY/VERMONT
P.O. Box 747
Burlington, VT 05401

Chair: *Judith Ashkenaz*

LIBERTY UNION PARTY
RFD 3, Box 128
Putney, VT 05346

Chairman: *Judson Hall*

VERMONT PUBLIC INTEREST RESEARCH GROUP
Director: *George Hamilton*
43 State Street
Montpelier, VT 05602

223-5221

VERMONT SECRETARY OF STATE
James Douglas
Office of the Secretary of State
109 State Street
Montpelier, VT 05602

828-2363

VERMONT STATE CORRECTIONS DEPARTMENT
Commissioner: *A. James Walton, Jr.*
103 South Main Street
Waterbury, VT 05676

241-2260

GOVERNMENT (CONT'D)

VERMONT STATE EXECUTIVE DEPARTMENT

GOVERNOR *Richard A. Snelling*
Office of the Governor
Montpelier, VT 05602

228-3333

Governor's Action Line: 800/642-3131

Toll-free telephone number to assist with questions and concerns about state government and to provide information about services available through state government.

LIEUTENANT GOVERNOR *Peter Smith*
Office of the Lieutenant Governor
Montpelier, VT 05602

828-2226

STATE PLANNING OFFICE
Director: *Robert Matteson*
109 State Street, Fifth Floor
Montpelier, VT 05602

828-3326

VERMONT STATE EXECUTIVE DEPARTMENT. The Vermont Legislative Directory and State Manual. Montpelier: Secretary of State's Office. Published each biennium. $11.50.

VERMONT STATE HOUSE
Montpelier, VT 05602

828-1110

VERMONT STATE HOUSING AND COMMUNITY AFFAIRS DEPARTMENT. Guide to State Services for Local Officials. Montpelier: Vermont Development and Community Affairs Agency, 1981.

GOVERNMENT (CONT'D)

VERMONT STATE PUBLIC RECORDS DIVISION
Acting Director: *A. John Yacavoni*
6 Baldwin Street
Montpelier, VT 05602

Administration: 828-3288

Records Center: 828-3280

Vital Records : 828-3286

Additional sources include local judicial and governmental officials, legislators, lawyers, and police.

HISTORY

BASSETT, T. D. SEYMOUR, ed. Vermont: A Bibliography of Its History. Boston: G. K. Hall Reference Books, 1981.

CHAMPLAIN MARITIME SOCIETY
Chairman: *R. Montgomery Fischer*
P.O. Box 745
Burlington, VT 05402

DOUGLAS, JAMES H. Basic Sources for Vermont Historical Research. Montpelier: Secretary of State's Office, 1981. Free.

GENEALOGICAL SOCIETY OF VERMONT
President: *Joann Nichols*
Treasurer: *Jean Harvie*, Box 422, Pittsford, VT 05763
Bulletin Editor: *Carol Church*, Westminster West, RFD #3, Putney, VT 05346

MULLER, H. NICHOLAS III, and SAMUEL B. HAND, eds. In a State of Nature: Readings in Vermont History. Montpelier: Vermont Historical Society, 1982. $12.95, paper.

HISTORY (CONT'D)

PRESERVATION TRUST OF VERMONT
President: *Georgianna Brush*
Box 1777
Windsor, VT 05089

UNIVERSITY OF VERMONT WILBUR COLLECTION OF VERMONTIANA
Curator: *J. Kevin Graffagnino*
Special Collections Department
Bailey/Howe Library
Burlington, VT 05405

656-2138

VERMONT ARCHAEOLOGICAL SOCIETY
Box 663
Burlington, VT 05401

VERMONT HISTORICAL PRESERVATION DIVISION
Director: *William Pinney*
State Archaeologist: *Giovanna Peebles*
Pavilion Building
Montpelier, VT 05602

828-3226

VERMONT HISTORICAL SOCIETY AND LIBRARY
Director: *Weston A. Cate, Jr.*
Pavilion Building
Montpelier, VT 05602

828-2291

For additional information, see listing, p. 96.
Local historical societies are also resources.

VERMONT LABOR HISTORY SOCIETY
President: *Bill Kemsley, Sr.*
Missing Link Road
Bellows Falls, VT 05101

463-3681

VERMONT STATE PAPERS
Editor: *D. Gregory Sanford*
Office of the Secretary of State
Pavilion Building, Ground Level
Montpelier, VT 05602

828-2363

INDUSTRY
(including forestry, skiing, tourism)

UNIVERSITY OF VERMONT ENVIRONMENTAL PROGRAM
Director: *Carl Reidel*
The Bittersweet
Burlington, VT 05405

656-4055

UNIVERSITY OF VERMONT TRAVEL-TOURISM-RECREATION CLEARINGHOUSE
Coordinator: *Malcolm Bevins*
Extension Service
16 Colchester Avenue
Burlington, VT 05405

656-3226

See also UVM Extension Service listing, pp. 94-95.

VERMONT CHAMBER OF COMMERCE
Executive Vice President: *Christopher Barbieri*
P.O. Box 37
Montpelier, VT 05602

223-3443

See also local branches.

VERMONT INDUSTRIAL DEVELOPMENT AUTHORITY
Manager: *Robert Kaphan*
109 State Street
Montpelier, VT 05602

828-2384

VERMONT LABOR HISTORY SOCIETY
President: *Bill Kemsley, Sr.*
Missing Link Road
Bellows Falls, VT 05101

463-3681

VERMONT STATE DEVELOPMENT AND COMMUNITY AFFAIRS AGENCY
Secretary: *Milton Eaton*
109 State Street
Montpelier, VT 05602

828-3231

INDUSTRY (CONT'D)

VERMONT STATE FORESTS, PARKS AND RECREATION DEPARTMENT
Commissioner: *Leo Laferriere*
State Naturalist: *Charles Johnson*
79 River Street
Heritage I and II
Montpelier, VT 05602

Forestry Division and State Land Management: 828-3471

Parks and Recreation: 828-3375

VERMONT STATE LABOR AND INDUSTRY DEPARTMENT
Commissioner: *Jeffrey Amestoy*
120 State Street
Montpelier, VT 05602

828-2286

VERMONT STATE PUBLIC SERVICE DEPARTMENT
Conservation and Renewable Energy Unit
State Office Building
Montpelier, VT 05602

828-2393

Energy Action Line: 800/642-3281

Toll-free telephone number for information about ordering films and slide shows.

VERMONT STATE TRAVEL DIVISION
Director: *Donald Lyons*
61 Elm Street
Montpelier, VT 05602

828-3236

"Women Working: A Vermont Chronicle" (1983). Slide show and videotape.

Available from Elizabeth Ducolon, Vocational Sex Equity Consultant, Vermont Department of Education, Montpelier, VT 05602.

Other resources include local businesses, trade associations, and industrial development corporations.

LITERATURE

BIDDLE, ARTHUR W., and PAUL A. ESCHHOLZ, eds. The Literature of Vermont: A Sampler. Hanover, N.H.: University Press of New England, 1973. $20.00.

UNIVERSITY OF VERMONT WILBUR COLLECTION OF VERMONTIANA
Curator: *J. Kevin Graffagnino*
Special Collections Department
Bailey/Howe Library
Burlington, VT 05405

656-2138

VERMONT HISTORICAL SOCIETY AND LIBRARY
Education Director: *Cornelia Denker*
Pavilion Building
Montpelier, VT 05602

828-2291

VERMONT STATE LIBRARIES DEPARTMENT
State Librarian: *Patricia Klinck*
Supreme Court and Library Building, Second Floor
Montpelier, VT 05602

828-3261

WARD, CAROLINE. "Green Mountain Sampler: An Annotated Bibliography of Books about Vermont." Montpelier: Vermont Department of Libraries, 1983.

Copies may be requested free of charge from Caroline Ward, Children's Services Consultant, Vermont Department of Libraries, c/o State Office Building Post Office, Montpelier, VT 05602.

"Writers of Vermont, A Literary Map." Published by the Vermont Council of Teachers of English. Montpelier: Vermont Bicentennial Commission, 1974.

Copies are available for a minimal charge from the English/Language Arts Consultant, Vermont State Department of Education, 120 State Street, Montpelier, VT 05602; 828-3135.

WOMEN

GOVERNOR'S COMMISSION ON THE STATUS OF WOMEN
Executive Director: *Anne Sarcka*
126 State Street
Montpelier, VT 05602

828-2851

LANE, KAREN, and DEBORAH PERLMAN, eds. A Common World: Courses in Women's Studies for Rural and Urban Communities. 2 vols. 1979.

A limited number of copies are available from Karen Lane, Box 36, East Calais, VT 05650.

VERMONT STATE DIVISION OF THE AMERICAN ASSOCIATION OF UNIVERSITY WOMEN. "Those Intriguing, Indomitable Vermont Women." 1980.

'Women Working: A Vermont Chronicle" (1983). Slide show and videotape.

Available from Elizabeth Ducolon, Vocational Sex Equity Consultant, Vermont Department of Education, Montpelier, VT 05602.

APPENDIX A

VERMONT STUDIES SURVEY: A REPORT ON THE STATUS OF VERMONT STUDIES IN THE SCHOOLS

Vermont Department of Education
Daniel W. Gregg, Social Studies Consultant

This report provides data collected from 159 schools in the state of Vermont in April 1983 on the status of Vermont Studies. Teachers of history and elementary principals were asked to respond to seven questions ranging from time spent in instruction to materials currently being used. Below are the responses to questions submitted:

1. What grade level(s) is Vermont Studies being taught in your school?

Grade Level	Number of responses
1	3
2	4
3	14
4	69
5	18
6	62
7	18
8	24
9	17
10	6
11	11
12	13

2. How much time do you spend teaching Vermont Studies per week?

Number of Weeks	Number of responses
0-1	44
1-2	20
3-4	49
5 or more	26

3. What portion of your school year do you provide instruction in Vermont Studies?

Number of weeks	Number of responses
0- 4	50
5- 8	47
9-12	27
13 or more	25

4. Which of the areas listed below do you cover in your Vermont Studies program?

Area	Number of Responses	Area	Number of Responses
Geography	140	Other:	
History Pre-Statehood	133	Econ Trek	1
History Post-Statehood	124	Customs/Culture	1
Politics & Government	100	Indians	1
Agriculture	99	Historical Architecture	1
Pre-History	82	Vermont Life	1
Natural History	66	Animals	1
Economics	78	Recreational Facilities	1
Folk Lore/Folk Art	56	Vermont Society in Early 1800's	1
Environmental Studies	51	Inventors	1
Literature	43	Vermont Role in Civil War	1
Law	32	Geology	1
Women	29		
Labor	28		
Music	23		
Art	21		
Ethnic Studies	14		
Energy	13		
Local History	11		
Drama	10		
Famous Vermonters	4		
Current Events	2		

5. What materials do you use to provide instruction for the areas of Vermont Studies you have checked above?

Material	Number of Responses
Vermont Our Own State, Carter	38
Perspectives '76	34
Road Maps	33

Material	Number of Responses
Vermont Historical Society (VHS) slides and materials	27
Vermont: The State with a Storybook Past, Cheney	24
Growing up in Vermont, O'Neill	20
Vermont: A History of the Green Mountain State, Fuller	16
Vermont Life Magazine	13
Rutland Herald	12
Library books	12
Shelburne Museum	10
Local Materials	10
Local Newspapers	9
Encyclopedias	9
Local People	9
Junior Historian, VHS	8
Vermont: A Very Special Place	8
Vermont Bicentennial Guide	7
Enchantment of America Series	7
Geographic Regions of Vermont, Meeks	5
Vermont Atlas and Gazetteer	5
Discovery Museum slides	5
Local town reports	5
Vermont in Pictures and Words, Fradin	5
Great State Alive, VHS	4
Those Indomitable Vermont Women	4
Reprints from Vermont History	4
Vermont: A History, Morrissey	3
My Little Vermont Book, Bishop	3
Profiles from Our Past, Cheney	3
Always in Season	3
Vermont Year Book	3
Vermont Bicentennial materials	3
Field trips	3
Econ Trek	2
Vermont Law-related Education Guide	2
The Vermont Story, Newton	2
Studies in Vermont History, Geography and Government, Carter	2
Bennington Museum	2
The Story of Old Vermont in Pictures	2
"Vermont and Its People," filmstrip series	2

6. Have you developed any of your own materials to teach Vermont Studies? Please describe in detail your own developed material or send a copy.

Most responses indicated that worksheets, projects, activities, field trips, local people, slides, filmstrips, etc., were used to tie together and enrich materials identified in question #5. Materials identified and listed in question #5 are:

Road maps
Vermont Our Own State, Carter
Growing up in Vermont, O'Neill
Vermont: The State with a Storybook Past, Cheney
Perspectives '76
Vermont Historical Society slides and materials

7. Do you have any recommendations for future development of Vermont Studies materials?

	Number of Responses
Development of a text(s) and materials which include films, filmstrips, kits, worksheets, etc., on Vermont	85
Vermont Department of Education should set guidelines for Vermont Studies curriculum	14
Develop a resource guide on Vermont Studies	12

Other recommendations included the following:
- make existing materials available especially the Williston School curriculum
- provide courses on the study of Vermont
- develop materials similar to Perspectives '76
- develop computer materials
- make a videotape of the legislative process
- bring present materials up to date
- develop multi-level materials
- distribute available materials
- make sure there is a consistent Vermont Studies program in all schools

Summary:

Vermont Studies is most frequently taught in the 4th and 6th grade. It is usually taught less than 4 hours per week for no longer than 8 weeks.

Geography, history and government are the social studies disciplines most frequently included, with a balance between pre- and post-statehood history. Vermont: Our Own State by Carter, Perspectives '76 and Vermont road maps are the materials most widely used. Other texts, materials from the Vermont Historical Society and places of history are also widely used. While many teachers do develop their own curriculum, it is usually done to enrich existing materials.

Respondents overwhelmingly recommended the development of a text(s) and materials which include teaching strategies. In addition, the respondents want guidelines to be established and a resource guide developed on Vermont Studies.

APPENDIX B

VERMONT'S HERITAGE: A WORKING CONFERENCE FOR TEACHERS

July 8 - 10, 1983
The Living/Learning Center
The University of Vermont
Burlington, Vermont

Cosponsored by the University of Vermont's Center for Research on Vermont and the Vermont Council on the Humanities and Public Issues.

PROGRAM

Friday, July 8

8:15 - 9:15 AM	REGISTRATION AND COFFEE	Fireplace Lounge*
9:30 - 9:45 AM	WELCOMING REMARKS, *Marshall True*, History Department, University of Vermont	Fireplace Lounge
9:45 - 10:45 AM	ADDRESS: The Varieties of Vermont's Heritage, *H. Nicholas Muller, III*, President, Colby-Sawyer College	Fireplace Lounge
11:00 - 12:15 PM	WORKSHOPS: 1. Limners and Landscapists: Vermont Folk Painters, *Nancy Muller*, Archivist/Curator, Colby-Sawyer College	B101
	2. Recent Vermont Archaeology and Its Implications for Public Education, *Peter Thomas*, Anthropology Department, University of Vermont	D107
	3. Vermont's Built Environment, *Kathlyn Hatch*, Director, Architectural Heritage Education	B102
	4. Vermont's Historians and Vermont Historical Sources, *J. Kevin Graffagnino*, Curator, Wilbur Collection of Vermontiana, Bailey/Howe Library, University of Vermont	Bailey/Howe Librar Seminar Room 013 (Ground Floor)

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*All locations are in the Living/Learning Center, unless otherwise specified.

12:30 - 1:30 PM LUNCH Living/Learning Center Cafeteria

Friday, July 8 AFTERNOON SESSIONS: Explorations in Material Culture and the Vermont Heritage

1. Shelburne Museum, Shelburne, Vt., *Nancy Muller*, and *Joseph Greenwald*, Education Director, Shelburne Museum
2. Visit to Missisquoi Excavation Site, *Peter Thomas*
3. Walking Tour of Burlington, *Kathlyn Hatch*
4. Wilbur Collection of Vermontiana, Bailey/Howe Library, *J. Kevin Graffagnino*

5:30 - 6:30 PM DINNER* Living/Learning Center Cafeteria
(*Food served from 5:30 to 6 PM)

Saturday, July 9

7:30 - 8:30 AM BREAKFAST Living/Learning Center Cafeteria

9:00 - 12:00 NOON MORNING WORKSHOPS:

1. Teaching Vermont Poets and Poetry: The Example of David Budbill, *Frieda Gardner*, English Department, University of Vermont — A162
2. Vermont Geography through Maps, *Harold Meeks*, Geography Department, University of Vermont — B102
3. Vermont in Its Literature, *Lorraine Lachs*, English Department, Vermont Technical College — B101
4. Vermont Politics, *William Doyle*, Humanities Department, Johnson State College; Vermont State Senate — D107

12:30 - 1:30 PM	LUNCH	Living/Learning Center Cafeteria
Saturday, July 9	AFTERNOON SESSIONS: Demonstration classes in which presenters share ways of bringing Vermont materials into the classroom	
1:45 - 3:00 PM	1. Vermont: A Very Special Place, *Richard Allen* and *Allen Myers*, Williston Central School	B101
1:45 - 3:00 PM	2. Vermont Artifacts, *Allen Yale*, North Country Union High School	Fireplace Lounge
3:15 - 4:30 PM	1. Ethnic Vermonters, *Kristina Bielenberg*, State Department of Education, and *Karen Lane*, Aldrich Public Library	B101
3:15 - 4:30 PM	2. 12,000 Years of Vermont's Past, *Lauren Kelley Parren*, Colchester High School	D107
5:30 - 6:30 PM	DINNER* (*Food served from 5:30 to 6 PM)	Living/Learning Center Cafeteria
Sunday, July 10		
7:30 - 8:30 AM	BREAKFAST	Living/Learning Center Cafeteria
9:00 - 12:00 NOON	WRITING WORKSHOPS: *Frieda Gardner*, and *Jean Kiedaisch*, English Department, University of Vermont	216 Commons
12:30 - 1:30 PM	LUNCH	Living/Learning Center Cafeteria
1:45 - 3:30 PM	AFTERNOON SESSIONS: Revising and Rewriting Curricular Materials, Conference Staff	216 Commons
3:45 - 4:30 PM	EVALUATION CLOSING REMARKS, *Marshall True* and *Mary Woodruff*	216 Commons

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APPENDIX C

VERMONT'S HERITAGE: A WORKING CONFERENCE FOR TEACHERS

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THE CENTER FOR RESEARCH ON VERMONT

List of Publications

Occasional Papers Series

From time to time the University of Vermont's Center for Research on Vermont publishes scholarly and critical studies on Vermont topics in the social sciences and humanities, including selected presentations from the Center's Research-in-Progress Seminar series. To date the Center has published five Occasional Papers:

Occasional Paper No. One, "University of Vermont Student Research on Vermont Topics," edited by Carolyn Perry, 65 pp., 1979. Provides a bibliography of unpublished student research with comments by University of Vermont (UVM) faculty.

Occasional Paper No. Two, "Litigious Vermonters: Court Records to 1825," by P. Jeffrey Potash and Samuel B. Hand, 24 pp., 1979. Encapsulates the findings of a National Historical Records and Publications Commission-funded project on Vermont records prior to 1825 that was sponsored by the Vermont Supreme Court.

Occasional Paper No. Three, "Goal Setting in Planning: Myths and Realities," by Robert L. Larson, 41 pp., 1980. Discusses and evaluates "rational planning models" for goal setting in educational systems with particular emphasis upon the Vermont application of these models.

Occasional Paper No. Four, "Research and Lawmakers: A Student Perspective," edited by Barry Salussolia and David Rider, 66 pp., 1981. Incorporates edited transcripts of seminars among legislators and policy analysts exploring the interaction of research and policy making, especially legislation, presented during a Center-sponsored UVM course, "Applied Research on Vermont Topics"; includes a bibliography.

Occasional Paper No. Five, "Social Service in Vermont: The Community and the State," by Marshall True, 27 pp., 1981. Contains two papers: "Insanity, Society and the State: Some Perspectives on Mental Health in Vermont" examines attitudes and treatment of insanity and mental health problems in Vermont; "From Relief Society to Mental Health Center: The Changing Role of the Howard in Burlington, Vermont" traces the evolution of voluntary neighborhood charities into highly specialized and institutionalized public agencies.

Occasional Paper No. Six, "The French in Vermont: Some Current Views," by Peter Woolfson and André J. Senécal, 39 pp., 1983. Contains two papers: Woolfson's "The Franco-Americans of Northern Vermont: Cultural Factors for Consideration by Health and Social Services Providers" examines some of the general cultural patterns of Franco-Americans and seeks to assist health and social services practitioners, in particular, to better understand clients who share this heritage; Senécal's "Studies on Vermont/Quebec Relations: The State of the Art," a bibliographical essay, surveys a wide range of works treating Vermont/Quebec relations from a number of different perspectives and disciplines.

Other Center Publications

Catalogue:

University of Vermont Bailey/Howe Library Folklore and Oral History Catalogue, 58 pp., 1981. Provides descriptive listings and shelf numbers for five collections housed in the UVM Archives of Folklore and Oral History: College of Medicine, Institutional, Political, Vermont Landscape Artists, and Folklore.

Conference Proceedings:

Focus: Vermont 1975, edited by George B. Bryan, 21 pp., 1975. Presents papers delivered at a March 22, 1975 conference sponsored by the Center on such diverse subjects as music in Vermont, Vermont in maps, and the Vermont Data Bank; concludes with a plea to publish so that Vermonters might become more conscious of their heritage.

Data Collection: Individual Rights to Privacy Versus Public Program Needs, edited by D. Gregory Sanford, Mary B. Deming, and Frederick E. Schmidt, 55 pp., 1977. Summarizes addresses and remarks delivered at a November 6, 1976 conference sponsored by the Center and funded in part by a grant from the Vermont Council on the Humanities and Public Issues, and the UVM College of Arts and Sciences.

Supplement:

"University of Vermont Graduate College Theses on Vermont Topics in Arts and Sciences," 30 pp., 1982, supplement to Occasional Paper No. One; provides abstracts of theses on Vermont topics in arts and sciences completed between Spring, 1978 and Fall, 1982.

Center publications are available upon request to The Center for Research on Vermont, 479 Main Street, The University of Vermont, Burlington, VT 05405; (802) 656-4389.